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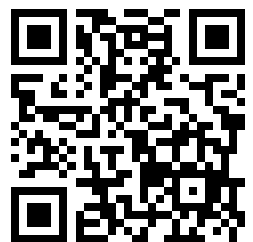
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A
JAPANESE GRAMMAR.

A
JAPANESE GRAMMAR.

BY

J. J. HOFFMANN, PHIL. DOC.

MEMBER OF THE ROYAL ACADEMY OF SCIENCES, ETC. ETC.

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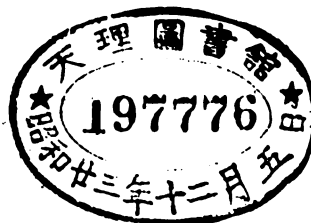
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HOMAGE TO THE LATE

J. J. ROCHUSSEN

L. L. D.

GOVERNOR OF DUTCH EAST INDIA, MINISTER
FOR THE DEPARTMENT OF THE COLONIES, MINISTER OF STATE

FOR THE LIBERAL AND ENLIGHTENED MANNER IN WHICH HE
HAS PATRONIZED THE STUDY OF THE CHINESE AND JAPANESE LANGUAGE AND LITERATURE.

P R E F A C E

TO THE FIRST EDITION.

The Grammar of the Japanese language, which accompanied with this Preface, is simultaneously published in the English and in the Dutch languages, is an original work, not a remodelling or an imitation of any other works of that stamp at present existing. As the result of a many years' study of the Japanese literature, it describes the written or book language, as it really exists in its ancient, as well as in its modern forms.

It also contains the author's own observations on the domain of the spoken language, which his intercourse with native Japanese in France, in England and especially in the Netherlands has afforded him ample opportunities to make; opportunities, which have been the more valuable to him, in as much as that they brought him in contact with people belonging to the most civilized and the most learned, as well as with those of the inferior classes of Japanese society. Thence he derives the right, even though he has never actually trodden the soil of Japan, to embrace the spoken language in the range of his observations, and to treat it in connection with the written language.

The author is convinced that, all he has quoted from Japanese writings, whatever their character, is genuine: he relies upon it himself, and trusts that the experience of others, unprejudiced, will find that it is so.

With regard to the manner in which he has conceived the language, and in all its phenomena treated it analytically and synthetically, he believes it to be in consonance with the spirit of this language, simple and natural, and, — his daily experience confirms this, — thoroughly practical.

PREFACE.

This method of his, was made known in general outline ten years ago, when he published the *Proeve eener Japanesche Spraakkunst* door Mr. J. H. DONKER CURTIUS, and the seal of approbation was affixed to it by the judgment of scholars, whereas Mr. S. R. BROWN, who, in 1868, published the very important contribution: *Colloquial Japanese or conversational sentences and dialogues in English and Japanese*, not only founded his *Introductory remarks on the Grammar*, on the Author's method, but with a few exceptions, followed it in its whole extent.

The Grammar, now published, to lay claim to completeness, ought to be followed by a treatise on the Syntax, the materials for which are prepared. It will be published as a separate work, and be of small compass.

By these aids, initiated in the treatment of the language, the student may, with profit, make use of the Japanese-Dutch-English Dictionary, for the publication of which the author has prepared all the materials necessary, and by so doing he will have at his disposal the most important means of access to the Japanese literature.

LONDON, May 1868.

THE AUTHOR.

NOTICE

TO THE SECOND EDITION.

As the first edition of this Grammar published in 1867 by command of His Majesty's Minister for colonial affairs is out of print, the publisher M. J. BRILL, being now proprietor of the Chinese types, acquired by order of the Dutch Government, has resolved on a re-issue.

The Author has found no inducement to alter or modify the matter of this work; only a few words have been occasionally inserted, others of less importance removed in order to get room for a new instance more fit to elucidate the grammatical rule. There are also some notices added, as on page 157 concerning the Introduction of the Western Calendar, and page 172 some words about the new Gold-currency.

PREFACE.

Some other additions are to be found in the ADDENDA to the book. The paging of both editions is the same; the second, however, is accompanied by a REGISTER of words treated on in the work, for which the Author is indebted to Messrs. L. SHERRURIE and W. VISSERIE, who have used this Grammar as a basis for the study of the Japanese language.

The Author, being now engaged in printing the Japanese-Dutch and Japanese-English Dictionary mentioned in the Preface to the first edition, is happy in recommending to the student the valuable *Japanese-English Dictionary* of J. C. HEMPEL, Shang-hai 1872, and the *Dictionnaire Japonais-Français*, publié par LÉON PAGÈS, Paris 1868.

LONDON, 26 July 1876.

THE AUTHOR.

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INTRODUCTION.

1. CONNECTION OF THE JAPANESE WITH THE CHINESE LANGUAGE. — THE NECESSITY OF UNITING TO THE STUDY OF THE JAPANESE, THAT OF THE CHINESE LANGUAGE.

In its general character, it is true, the Japanese is cognate to the Mongolian and Mandju languages, but with regard to its development, it is quite original, and it has remained so notwithstanding the later admixture of Chinese words, since it rules these as a foreign element, and subjects them to its own construction.

In the Japanese language, as it is now spoken and written, two elements, the Japanese and Chinese alternate continually and, by so doing, form a mixed language which, in its formation, has followed the same course as, for instance, the English in which, the more lately adopted Romance element, which forms a woof only, in like manner, is governed grammatically by the Anglo-Saxon.

In the study of the Japanese language the distinction of the two elements, is of the greatest importance; and as the Chinese element is rooted in the Chinese language, both spoken and written, and thence is to be explained, the student of Japanese ought to know so much of the Chinese language, as shall enable him to read and understand a Chinese text.

The Japanese learns Chinese by means of his mother tongue, thus one, who

is not a Japanese and does not understand Japanese, but wishes to learn it, must make himself master of Chinese by another way; to do this, he will be obliged to make use of the resources which already exist in European languages.


Whoever supposes that he can learn the Japanese language without, at the same time, studying the Chinese will totally fail of attaining his object either theoretically or practically. Even let him be so far master of the language spoken, as to be able to converse fluently with the natives, the simplest communication from a Japanese functionary, the price-list of the tea-dealer, the tickets with which the haberdasher or mercer labels his parcels will remain unintelligible to him; because they contain Chinese, if, indeed, they are not wholly composed of Chinese. Thus, whoever wishes to learn Japanese thoroughly, by means of this grammar, is supposed to possess, in some degree, knowledge of the Chinese written language.

2. ON THE WRITING OF THE JAPANESE.

The Japanese write Chinese but have, at the same time, their own native writing derived from the Chinese and which they, in imitation of the Chinese, write in perpendicular columns which follow one another, from the right hand to the left. Our alphabet, for that purpose would have to be written thus:

I	E	A
J	F	B
K	G	C
etc.	H	D

If the words are written in a cross direction, they begin at the right hand, thus, I H G F E D C B A.

The circumstance, that the Japanese writing does not run in the same direction as ours, but crosses it, or takes an opposite course, causes difficulty as soon as we have to couple Japanese writing with our own. Since, the Japanese, adhering to the custom of writing their words under one another, have altered their perpendicular columns of letters to cross lines, which thus show ; to bring their form of writing into some agreement with ours, I have, till now, thought it best to follow their example and, like them, placed the Japanese letters at the side. Now, however, some Japanese philologists, whenever their

writing is coupled with ours have, in conformity with it, adopted the plan of writing perpendicularly, and from left to right, I likewise have relinquished the manner formerly adopted, and now have, together with the Chinese, reduced the Japanese writing to the rule of ours, and applied to it the modification in the order of the signs already generally in use for the Chinese writing.

The Japanese running-hand, on the contrary, is too much confined to the columnar system to be susceptible of any modification in its direction.

3. INTRODUCTION OF THE WRITTEN AND SPOKEN LANGUAGE OF CHINA INTO JAPAN.

The first knowledge of Chinese-writing was carried to Japan by a prince of Corea in the year 284 of our era, and then, immediately after, the tutor to that prince, a Chinese, named *Wang zin* (王仁), having been invited, the Japanese courtiers applied themselves to the study of the Chinese language and literature. According to the Japanese historians, *Wang zin* was the first teacher of the Chinese language in Japan ¹).

In the sixth century, the study of the Chinese language and system of writing first became generally spread, by the introduction of the doctrine of BUDDHA. Then every Japanese, in polished society, besides being instructed in his mother tongue, received instruction in Chinese also, consequently read Chinese books of morality, and aimed at being able to read and to write a letter in Chinese.

The original pronunciation of the Chinese, it is true, degenerated early and that to such a degree, that new dialects of it sprung up, which were no longer intelligible to the Chinese of the continent; but notwithstanding that the Japanese, on account of their knowledge of the Chinese writing, and their proficiency in the Chinese style remained able, by means of the Chinese writing to interchange ideas not only with Chinese, but with all the peoples of Asia that write Chinese. The Chinese written language has become the language of science in Japan. It, still, is such and will yet long remain such, notwithstanding the influence which the civilization of the West will more and more exert there. The

1) This historical fact is mentioned in *Japan's Bezüge mit der Koreischen Halbinsel und mit China. Nach Japanischen Quellen von J. HOFFMANN*, Leyden, 1839, page 111.

Chinese written language is, though, the palladium of Japanese nationality, and the natural tie which will once unite the East against the West!

And, however slight be the influence till hitherto exerted on the Japanese language written as well as spoken, by the study of the Western languages and, to wit the Dutch, formerly the monopoly of the fraternity of interpreters and a few literary men, who used this knowledge as a bridge, over which the skill of the West was imported and spread over their country, by means of Chinese or Japanese translations, just as little will it be in future, even if the study of the Western languages should be ever so greatly extended, as the consequence, of Japan's being at last opened to the trade of the world.

4. APPLICATION OF THE CHINESE WRITING, TO THE WRITING OF THE JAPANESE LANGUAGE.

When, after the introduction of the Chinese written and spoken language into their country, the Japanese adopted it to write their native language, which is not in the least cognate to the Chinese, instead of resolving the sound of the words into its simplest elements, and expressing them by signs, like our letters, they took the sound in its whole, and expressed it syllable for syllable by Chinese characters.

Every Chinese radical word, it is known, is expressed by a more or less composite monogram (character) which has its peculiar ideographic and phonetic value — its peculiar signification and pronunciation. To choose an instance, such is 千 the Chinese word for a thousand. The Chinese says *tsiën*, the Japanese pronounces it *sen*, and the Japanese word for a thousand is *tsi*.

The Japanese considers the peculiar pronunciation of every Chinese character, i. e. the Chinese monosyllable, modified by the Japanese accent, as its SOUND, and calls it *Koyé* or, by the Chinese name 音 *Yin*, which he pronounces *won*; the Japanese word, on the other hand, which expresses the MEANING of the Chinese character, is called by him its *Yomi*, i. e. the READING OR MEANING for which he also uses the Chinese terms 訓 *Kun* and 讀 *Tōku*¹⁾. The 千, above

¹⁾ The distinction between *Koyé* en *Yomi* agrees with this, as it is made by the compiler and publisher of the *Éléments de la Grammaire Japonaise* par le P. RODRIGUEZ in § 1 of that work, and it is, therefore, important to maintain the contents of this paragraph as quite correct against the misconception,

Departing from the principle, to write Japanese with the Chinese writing, and to express the Japanese words syllable by syllable, by means of Chinese characters, some hundreds of the Chinese characters most in use were pitched upon and used for phonetic signs, *Kána*.

These phonetic signs, just as the Chinese writing generally, were at first written in full, either in the standard-form, or in a running hand, which is produced of itself, whenever a Chinese character, composed of several strokes, is written in one continuous pencil-stroke, and gives rather a sketch of it, than a full draught. Running hand forms for 由 are e. g. 𠄎 𠄏 𠄐 𠄑 𠄒 𠄓 𠄔 𠄕 𠄖 𠄗 𠄘 𠄙 𠄚 𠄛 𠄜 𠄝 𠄞 𠄟 𠄠 𠄡 𠄢 𠄣 𠄤 𠄥 𠄦 𠄧 𠄨 𠄩 𠄪 𠄫 𠄬 𠄭 𠄮 𠄯 𠄰 𠄱 𠄲 𠄳 𠄴 𠄵 𠄶 𠄷 𠄸 𠄹 𠄺 𠄻 𠄼 𠄽 𠄾 𠄿 𠅀 𠅁 𠅂 𠅃 𠅄 𠅅 𠅆 𠅇 𠅈 𠅉 𠅊 𠅋 𠅌 𠅍 𠅎 𠅏 𠅐 𠅑 𠅒 𠅓 𠅔 𠅕 𠅖 𠅗 𠅘 𠅙 𠅚 𠅛 𠅜 𠅝 𠅞 𠅟 𠅠 𠅡 𠅢 𠅣 𠅤 𠅥 𠅦 𠅧 𠅨 𠅩 𠅪 𠅫 𠅬 𠅭 𠅮 𠅯 𠅰 𠅱 𠅲 𠅳 𠅴 𠅵 𠅶 𠅷 𠅸 𠅹 𠅺 𠅻 𠅼 𠅽 𠅾 𠅿 𠆀 𠆁 𠆂 𠆃 𠆄 𠆅 𠆆 𠆇 𠆈 𠆉 𠆊 𠆋 𠆌 𠆍 𠆎 𠆏 𠆐 𠆑 𠆒 𠆓 𠆔 𠆕 𠆖 𠆗 𠆘 𠆙 𠆚 𠆛 𠆜 𠆝 𠆞 𠆟 𠆠 𠆡 𠆢 𠆣 𠆤 𠆥 𠆦 𠆧 𠆨 𠆩 𠆪 𠆫 𠆬 𠆭 𠆮 𠆯 𠆰 𠆱 𠆲 𠆳 𠆴 𠆵 𠆶 𠆷 𠆸 𠆹 𠆺 𠆻 𠆼 𠆽 𠆾 𠆿 𠇀 𠇁 𠇂 𠇃 𠇄 𠇅 𠇆 𠇇 𠇈 𠇉 𠇊 𠇋 𠇌 𠇍 𠇎 𠇏 𠇐 𠇑 𠇒 𠇓 𠇔 𠇕 𠇖 𠇗 𠇘 𠇙 𠇚 𠇛 𠇜 𠇝 𠇞 𠇟 𠇠 𠇡 𠇢 𠇣 𠇤 𠇥 𠇦 𠇧 𠇨 𠇩 𠇪 𠇫 𠇬 𠇭 𠇮 𠇯 𠇰 𠇱 𠇲 𠇳 𠇴 𠇵 𠇶 𠇷 𠇸 𠇹 𠇺 𠇻 𠇼 𠇽 𠇾 𠇿 𠈀 𠈁 𠈂 𠈃 𠈄 𠈅 𠈆 𠈇 𠈈 𠈉 𠈊 𠈋 𠈌 𠈍 𠈎 𠈏 𠈐 𠈑 𠈒 𠈓 𠈔 𠈕 𠈖 𠈗 𠈘 𠈙 𠈚 𠈛 𠈜 𠈝 𠈞 𠈟 𠈠 𠈡 𠈢 𠈣 𠈤 𠈥 𠈦 𠈧 𠈨 𠈩 𠈪 𠈫 𠈬 𠈭 𠈮 𠈯 𠈰 𠈱 𠈲 𠈳 𠈴 𠈵 𠈶 𠈷 𠈸 𠈹 𠈺 𠈻 𠈼 𠈽 𠈾 𠈿 𠉀 𠉁 𠉂 𠉃 𠉄 𠉅 𠉆 𠉇 𠉈 𠉉 𠉊 𠉋 𠉌 𠉍 𠉎 𠉏 𠉐 𠉑 𠉒 𠉓 𠉔 𠉕 𠉖 𠉗 𠉘 𠉙 𠉚 𠉛 𠉜 𠉝 𠉞 𠉟 𠉠 𠉡 𠉢 𠉣 𠉤 𠉥 𠉦 𠉧 𠉨 𠉩 𠉪 𠉫 𠉬 𠉭 𠉮 𠉯 𠉰 𠉱 𠉲 𠉳 𠉴 𠉵 𠉶 𠉷 𠉸 𠉹 𠉺 𠉻 𠉼 𠉽 𠉾 𠉿 𠊀 𠊁 𠊂 𠊃 𠊄 𠊅 𠊆 𠊇 𠊈 𠊉 𠊊 𠊋 𠊌 𠊍 𠊎 𠊏 𠊐 𠊑 𠊒 𠊓 𠊔 𠊕 𠊖 𠊗 𠊘 𠊙 𠊚 𠊛 𠊜 𠊝 𠊞 𠊟 𠊠 𠊡 𠊢 𠊣 𠊤 𠊥 𠊦 𠊧 𠊨 𠊩 𠊪 𠊫 𠊬 𠊭 𠊮 𠊯 𠊰 𠊱 𠊲 𠊳 𠊴 𠊵 𠊶 𠊷 𠊸 𠊹 𠊺 𠊻 𠊼 𠊽 𠊾 𠊿 𠋀 𠋁 𠋂 𠋃 𠋄 𠋅 𠋆 𠋇 𠋈 𠋉 𠋊 𠋋 𠋌 𠋍 𠋎 𠋏 𠋐 𠋑 𠋒 𠋓 𠋔 𠋕 𠋖 𠋗 𠋘 𠋙 𠋚 𠋛 𠋜 𠋝 𠋞 𠋟 𠋠 𠋡 𠋢 𠋣 𠋤 𠋥 𠋦 𠋧 𠋨 𠋩 𠋪 𠋫 𠋬 𠋭 𠋮 𠋯 𠋰 𠋱 𠋲 𠋳 𠋴 𠋵 𠋶 𠋷 𠋸 𠋹 𠋺 𠋻 𠋼 𠋽 𠋾 𠋿 𠌀 𠌁 𠌂 𠌃 𠌄 𠌅 𠌆 𠌇 𠌈 𠌉 𠌊 𠌋 𠌌 𠌍 𠌎 𠌏 𠌐 𠌑 𠌒 𠌓 𠌔 𠌕 𠌖 𠌗 𠌘 𠌙 𠌚 𠌛 𠌜 𠌝 𠌞 𠌟 𠌠 𠌡 𠌢 𠌣 𠌤 𠌥 𠌦 𠌧 𠌨 𠌩 𠌪 𠌫 𠌬 𠌭 𠌮 𠌯 𠌰 𠌱 𠌲 𠌳 𠌴 𠌵 𠌶 𠌷 𠌸 𠌹 𠌺 𠌻 𠌼 𠌽 𠌾 𠌿 𠍀 𠍁 𠍂 𠍃 𠍄 𠍅 𠍆 𠍇 𠍈 𠍉 𠍊 𠍋 𠍌 𠍍 𠍎 𠍏 𠍐 𠍑 𠍒 𠍓 𠍔 𠍕 𠍖 𠍗 𠍘 𠍙 𠍚 𠍛 𠍜 𠍝 𠍞 𠍟 𠍠 𠍡 𠍢 𠍣 𠍤 𠍥 𠍦 𠍧 𠍨 𠍩 𠍪 𠍫 𠍬 𠍭 𠍮 𠍯 𠍰 𠍱 𠍲 𠍳 𠍴 𠍵 𠍶 𠍷 𠍸 𠍹 𠍺 𠍻 𠍼 𠍽 𠍾 𠍿 𠎀 𠎁 𠎂 𠎃 𠎄 𠎅 𠎆 𠎇 𠎈 𠎉 𠎊 𠎋 𠎌 𠎍 𠎎 𠎏 𠎐 𠎑 𠎒 𠎓 𠎔 𠎕 𠎖 𠎗 𠎘 𠎙 𠎚 𠎛 𠎜 𠎝 𠎞 𠎟 𠎠 𠎡 𠎢 𠎣 𠎤 𠎥 𠎦 𠎧 𠎨 𠎩 𠎪 𠎫 𠎬 𠎭 𠎮 𠎯 𠎰 𠎱 𠎲 𠎳 𠎴 𠎵 𠎶 𠎷 𠎸 𠎹 𠎺 𠎻 𠎼 𠎽 𠎾 𠎿 𠏀 𠏁 𠏂 𠏃 𠏄 𠏅 𠏆 𠏇 𠏈 𠏉 𠏊 𠏋 𠏌 𠏍 𠏎 𠏏 𠏐 𠏑 𠏒 𠏓 𠏔 𠏕 𠏖 𠏗 𠏘 𠏙 𠏚 𠏛 𠏜 𠏝 𠏞 𠏟 𠏠 𠏡 𠏢 𠏣 𠏤 𠏥 𠏦 𠏧 𠏨 𠏩 𠏪 𠏫 𠏬 𠏭 𠏮 𠏯 𠏰 𠏱 𠏲 𠏳 𠏴 𠏵 𠏶 𠏷 𠏸 𠏹 𠏺 𠏻 𠏼 𠏽 𠏾 𠏿 𠐀 𠐁 𠐂 𠐃 𠐄 𠐅 𠐆 𠐇 𠐈 𠐉 𠐊 𠐋 𠐌 𠐍 𠐎 𠐏 𠐐 𠐑 𠐒 𠐓 𠐔 𠐕 𠐖 𠐗 𠐘 𠐙 𠐚 𠐛 𠐜 𠐝 𠐞 𠐟 𠐠 𠐡 𠐢 𠐣 𠐤 𠐥 𠐦 𠐧 𠐨 𠐩 𠐪 𠐫 𠐬 𠐭 𠐮 𠐯

The running-hand form was used in the old Japanese Bundle of Poems

1) The work is written in Chinese, and was one of the principal sources, in the elaboration of my treatise: *Japan's Bezüge mit der Koreischen Halbinsel und mit Schina*; published in VON SINBOLD's *Nippon-Archiv*, 1839.

萬葉集 *Man-yō-sū* or the Collection of the Ten Thousand Leaves, compiled about the middle of the eighth century.

The first *Kána*-form was, consequently, called *Yamato-kána* ¹⁾ (大和假名), the other *Man-yō-Kána* (萬葉假名).

5. JAPANESE WRITING PROPER.

An abbreviation of the two forms of Chinese writing led to the formation of another writing which, in opposition to the Chinese character writing, was styled, as the writing of the Japanese Empire, 日本國之文字, *Nippon gókū no mon-zi*.

a. The *Kata-kána*.

Abbreviation of the Chinese standard writing gave rise to the *Kata-kána gáki*. It was, originally, intended when placed side by side with the Chinese characters, to express in remarkably smaller writing either their sound (*koyé*), or their meaning (*yomi*), and was therefore denominated *Kata-kána-mon-zi* (片假名文字), i. e. side-letter ²⁾. According to the Japanese sources ³⁾, the inventor of this writing is unknown, and the invention of it has been incorrectly, attributed to the Japanese statesman, KIBI DAIZIN, who died in 757.

b. The *Fira-gána* ⁴⁾.

The more or less abbreviated form of the Chinese running-hand or short hand (草字 *Soo-zi*) is called *Fira-gána-gáki* (平假名書) or the even letter-writing, or, according to another reading, *Firo-gána* (廣假名), i. e. broad letters, since they take up the whole breadth of the writing-column. It is the running hand in which official documents, as well as letters and by far the greatest number of Japanese books are written and printed, and thus must be distinguished as the popular writing, proper. It has the advantage

1) *Yamato*, contracted from *Yama ato*, behind the mountains, properly the name of the Province, to which the Mikado's court was removed in 710, is at the same time applied to the Japanese Empire. See *Fak-but-sen*, under *Yamato*, and the Japanese Encyclopedia, Vol. 73, p. 4 verso.

2) The notion of some Japanese writers seems less correct, as by *Kata-kána* were meant half-letters.

3) The Japanese Encyclopedia *San-sai-dzu-e*. Vol. 16, p. 35 v.

4) People say and write too *Fira-kana* and *Hira-kana*.

over other forms of writing, that the letters of a word can be joined to one another.

6. ON THE JAPANESE PHONETIC SYSTEM.

The number of sounds or syllables in Japanese was first, fixed at 47 and that in imitation of the Brahmanical-writing (梵字 *Bon-zi*), which distinguishes 12 vowels and 35 consonants ¹⁾. The fixing of the Japanese phonetic system is attributed to the Buddhist Priest KOO-BOO DAI-SI (弘法大師), who, in his 31st year, went to China in 804 A. C. to study more closely the doctrine and institutions of BUDDHA and who, during a stay of three years, acquired there, among other knowledge, that of the Brahmanical writing (Sanskrit) and the phonetic system, as it was understood by the Chinese Priesthood ²⁾.

A. SYSTEMATIC ARRANGEMENT OF THE 47 SOUNDS, EXPRESSED BY CHINESE AND JAPANESE KANA-SIGNS.

The Japanese phonetic system with its Chinese and Japanese *Kana*-signs systematically arranged according to the organs of speech, by which the sounds are produced, is as follows: (五^イ十^ヲ連^ヲ音^ヲ)

1. Palatal sounds ³⁾. 阿^ア, a. 伊^イ, i. 宇^ウ, u. 江^エ, e. 遠^オ, o.
(ye).
2. " 加^カ, ka. 幾^キ, ki. 久^ク, ku. 計^ケ, ke. 已^コ, ko.
3. Lingual sounds ⁴⁾. 左^サ, sa. 之^シ, si. 須^ス, su. 世^セ, se. 曾^ソ, so.
4. " 多^タ, ta. 知^チ, ti. 津^ツ, tu. 天^テ, te. 土^ト, to.
(tai). (tsu).
5. " 奈^ナ, na. 仁^ニ, ni. 奴^ヌ, nu. 禰^ネ, ne. 乃^ノ, no.

1) The Japanese Encyclopedia *San-sai-dsu-e*. Vol. 15, p. 35 v.

2) The way in which the Chinese translators have copied, syllabically only, by means of Chinese characters, the Sanscrit words in the Buddhist writings imported from India, is placed in a clear light by the work: *Méthode pour déchiffrer et transcrire les noms sanscrits qui se rencontrent dans les livres chinois, inventée et démontrée par M. STANISLAS JULIEN*. Paris 1859.

3) 喉音.

4) 舌音.

6. Labial sounds¹⁾. 波ハ, fa (va). 比ヒ, fi (vi). 不フ, fu (vu). 邊ヘ, fe (ve). 保ホ, fo (vo).
7. 末マ, ma. 美ミ, mi. 無ム, mu. 女メ, me. 毛モ, mo.
8. Palatal sounds. 也ヤ, ya. 爲イ, i. 油ユ, yu. 恵エ, ye. 與ヨ, yo.
9. Lingual sounds. 良ラ, ra. 利リ, ri. 留ル, ru. 禮レ, re. 呂ロ, ro.
10. Labial sounds. 和ワ, wa. 伊井, wi. 宇ウ, wu. 江エ, we. 於ヲ, wo. (1).

We give this view from a Japanese source²⁾, we must, however, remark that the Chinese signs of the sounds are not generally those, from which the Japanese *Kata-kana* sign placed next it, by way of abbreviation, is derived, for, properly, the *Kata-kana* sign:

ア, a,	answers to the Chinese character	安.
オ, o,	」	於, vulgo 於.
チ, tsi,	」	千, a thousand, Jap. tsi.
子, ne,	」	子, the cyclical sign for mouse, Jap. ne.
ハ, fa,	」	半.
ミ, mi,	」	三, three, Jap. mi.
ム, mu,	」	牟.
メ, me,	」	女, woman, Jap. me.
ル, ru,	」	流.
井, wi,	」	井, well, Jap. wi.
エ, we,	」	恵.
ヲ, wo,	」	乎.

According to this system, some dictionaries, particularly those of the un-mixed old Japanese language have been arranged.

1) 唇音.

2) *Wa-kun Sats'yoo moe san bukuro*, p. 38, r., where the pronunciation of the Sanscrit phonetic system is given with Japanese *Kata-kana*.

This system of 47 sounds or syllables, however, and indeed with relation to the consonants, is incomplete. It is not sufficient to express all the sounds of the Japanese language. Therefore, to supply the defect, recourse has been had to a modification of some *Káta-kána* signs, and for that purpose points, or a small ring, have been placed next them. Thus is placed

opposite the row of sounds	カ, キ, ク, ケ, コ	the modification	ガ, ギ, グ, ゲ, ゴ
	ka, ki, ku, ke, ko		ga, gi, gu, ge, go.
・ ・ ・	サ, シ, ス, セ, ソ	・	サ [・] , シ [・] , ス [・] , セ [・] , ソ [・]
	sa, si, su, se, so		sa, si, su, se, so.
・ ・ ・	タ, チ, ツ, テ, ト	・	ダ, ザ, ヅ, テ [・] , ト
	ta, tai, tsu, te, to		da, dai, dsu, de, do.
・ ・ ・	ハ, ヒ, フ, ヘ, ホ	・	ハ [・] , ヒ [・] , フ [・] , ヘ [・] , ホ [・]
	fa, fi, fu, fe, fo.		ba, bi, bu, be, bo.
			ハ [・] , ヒ [・] , フ [・] , ヘ [・] , ホ [・]
			pa, pi, pu, pe, po.

The sounds, thus modified, are called *Nigoréru koyé* (濁音), i. e. confused or impure sounds, the points used to indicate the modification *Nigóri*, and the small ring *Máru*.

In the *Yamáto*- and *Man-yov-kána* the modified sounds are expressed by proper Chinese characters chosen for that purpose. While, to give an instance, the syllable *ka* is expressed by one or another of the characters, 加. 荷. 架. 嘉. 迦. 可. 河. 何. 荷. 珂. 柯. 軻. 軻. 訶. 歌. 甘. 間. 箇. 个, to express the syllable *ga*, one of the characters 我. 俄. 峨. 餓. 鵝. 雅 may be chosen.

B. THE IROVA IN CHINESE CHARACTERS AND IN KATA-KANA SIGNS.

To facilitate the learning of the Japanese sounds or syllables, they have been so arranged as to compose a couple of sentences, and as these begin with the word *Irova*, that name has been given to the Japanese alphabet. The composition of the *Irova* is attributed to the Bonze, KOO-BOO DAISI, (who died in 834) already mentioned, the writing-form he used for it was, it is asserted, running-hand or *Fira-gána*.

THE IROVA.	TRANSLATION.	THE IROVA WITH CHINESE TRANSLATION.
Iro vá nivovetó tairínuruwó.	Color and smell (love and enjoyment) vanish!	浅 ^{イロキ} 有 ^ウ 我 ^ミ ○
Waga-yó daré so tsūné narām.	In our world who (or what) will be enduring?	夢 ^{ユメ} 爲 ^ノ 世 ^ヨ 色 ^{イロ}
U-wi no ókū-yāma kévū koyéte,	If this day passes away into the deep mount of its existence,	不 ^{エヒ} 奥 ^{オク} 誰 ^{タレ} 勻 ^{ニホ}
Asaki yūmémisi, évi mó séstū.	Then it was a faint vision; it does not even cause giddiness (it leaves you cold).	醉 ^{エヒモセズ} 山 ^{ヤマ} 常 ^{ツチナラム} 散 ^{チリスル}
		今 ^{イマ} 越 ^{コエ}

The *Káta-kána* signs of the *Irová*, which stand in the place of our alphabet, and according to which the Japanese dictionaries are commonly arranged, are derived from Chinese characters, which are likewise used, and that by way of Capitals or large letters. They are:

伊, イ, i.	和, ワ, wa.	宇, ウ, u.	阿, ア, a.
呂, ロ, ro.	加, カ, ka.	*井, 井, wi, i.	薩, サ, sa.
半, ハ, fa (ha), va.	與, ヨ, yo.	乃, ノ, no.	幾, キ, ki.
仁, ニ, ni.	多, タ, ta.	於, オ, o.	*弓, ユ, yu.
保, ホ, fo (ho), vo.	礼, レ, re.	久, ク, ku.	*女, メ, me.
反, ヘ, fe (he), ve.	曾, ソ, so.	也, ヤ, ya.	*三, ミ, mi.
土, ト, to.	州, シュ, tu, (tsu).	末, マ, ma.	之, シ, si.
*千, チ, ti, tsi.	*子, 子, ne.	介, ケ, ke.	惠, エ, we, e.
利, リ, ri.	奈, ナ, na.	不, フ, fu.	比, ヒ, fi (hi), vi.
奴, ス, nu.	良, ラ, ra.	已, コ, ko.	毛, モ, mo.
流, ル, ru.	牟 {	江, エ, ye.	世, セ, se.
乎, フ, wo.		天, テ, te.	須, ス, su.

The characters marked * stand for ideographic signs, answering to the Japanese word *tsi* (a thousand), *ne* (mouse), *wi* (well) *ye* (bay), *yu* (bow), *me* (woman), and *mi* (three).

The sign 厶, *mu*, which was also used in the old Japanese for the final

sound *m* (at present *n*) has, in this quality, more lately acquired the sign ㄣ , *n*, as a variation.

7. REPETITION OF SYLLABLES. — STOPS.

The repetition of a letter is expressed by ゝ , of dis- or trisyllabic words by 〈 ; thus, for instance, ㄣ stands for ㄣ , *ya ya*; ㄣ for ㄣ , *iro-iro*,

As stenographic signs, for some Japanese words that frequently occur, in connection with the *Kāta-kāna*, the following are to be remarked:

ㄣ for 事, *koto*, sake.

ㄣ for トモ, *tomo*.

ㄣ トキ, *toki*, time.

ㄣ シテ, *site*.

ㄣ 時, *toki*, time.

ㄣ タマ, *tama*.

Stops.

As stops, only the comma (,) and the point (• or .) occur in Japanese. The use of them, however, is left wholly to the option of the writer. Some use • also at the beginning of a new period, and thus begin that with a point, while others with the same object place a somewhat larger ring, ○, or a Δ there. The comma (,) stands on the right of the letter (for instance ㄣ), while the repetition sign is placed on the diameter of the column of letters (for instance ㄣ, *kuku*).

The principle of separating the words from one another in writing is, for the most part, quite lost sight of in writing with the *Kāta-kāna*, and the *Kāna* signs of a whole period are written at equal distances. The consequence of it is, that for an unpractised person, who is not already pretty well acquainted with the Japanese, it is very doubtful how he has to divide some fifty or a hundred successive *Kāna* signs into words. With a view to perspicuity and not to require from the reader that he shall be already acquainted with the period which is offered him to read, to enable him to read and understand it, it is in the highest degree desirable that our method of separating the words should be applied to the Japanese, as it is done by the author of this grammar. If the method of separating word for word were adopted by the Japanese, it would be a great step in the improvement of their writing-system.

Note. For the sign of quotation see Addenda p. 349.

8. REMARKS ON THE JAPANESE SYSTEM OF SOUNDS, AND THE EXPRESSION OF
IT WITH OUR LETTERS.

To promote the unity necessary in the reduction of the Japanese to Roman characters, we have adopted the Universal or Standard alphabet, by ROBERT LEPSIUS. As this alphabet enables people of various nations to reduce to their own graphic system, the words of a foreign language, in a manner systematic, uniform, and intelligible to every one; and as it has been adopted by the principal philologists in all countries, as well as by the most influential Missionary Societies, its application to the Japanese language will be welcomed by every one who prizes a sound, uniform and, at the same time, very simple system of writing.

In reducing the Japanese text to Roman character the following signs borrowed from the Standard alphabet have been adopted.

- a. *a* open as heard in the Dutch *vader*; — English *father*, *art*; — Jap. ア.
- i. *i* pure as heard in the Dutch *ieder*; — Eng. *he*, *she*; — Jap. イ.
- ī. *i* long; — Jap. 伊.
- ı. *i* short.
- u. *u* pure, as *oe* heard in the Dutch, *goed*; — Eng. *oo* in *good*, *poor*, *o* in *lose*; — Jap. ウ. At the beginning of a word it is frequently pronounced with a soft labial aspiration, as *wu*.
- ü. short, silent *u*.
- e. *e* close, *e* as heard in the Dutch *bezig*, *meer*, *geven*; — Eng. *a* in *face*, *nation*; — German *e* in *weh*; — Jap. エ.
- ē. *e* short.
- ə. *e* open as heard in the Dutch *berg*; — Eng. *a* in *hat*; — French *è* in *mère*, *être*; — German *Bär*, *fett*.
- o. *o* close as heard in the Dutch *jong*, *gehoor*; — Eng. *borne*; — German *Ton*; — Jap. オ.
- ō. *o* short.
- ə. a sound between *a* and *o*, leaning rather to the *a* than the *o*, as heard in the English *water*, *all* and *oa* in *broad*.
- o. When the sound ə inclines rather to the *o* than *a*, it is expressed by o.
- au. In the dialect of *Yédo* ア ウ (*au*) changes to *go*, because the *a*, for ease in rapid pronunciation, inclining to the *u* changes to *ə*, while the *u*, to approach more nearly the *a*, changes to *o*.

In some dialects of Western Japan, particularly that of *Kiu-siu*, *au* changes to *áo*, and *arau* (アロ) is superseded by *aráo* (アロ, アロ).

The etymology considered, however the written form *au* or *gu* is to be preferred.

ou. Etymologically *ou* (ウ) in the dialect of *Yédo* sounds *oo*, being the hard open *o* heard in the Dutch *loopen*, German *mond*, followed by the *u* inclining towards the soft *o*. By some Japanese, this diphthong is also pronounced as *oo* and is written so, as well. On the etymological principle we write *ou*, in distinction from *au*, or *gu* ¹⁾.

eu. (エウ) is pronounced *šo*.

k, as in Dutch, German, and English. — カ, キ, ク, ケ, コ, = *ka*, *ki*, *ku*, *ke*, *ko*.

g. In Western Japan, particularly in *Kiu-siu*, ガ, キ, グ, ケ, コ are pronounced as *ga*, *gi*, *gu*, *ge*, *go*, thus *g* as the medial of *k*, just as the *g* in the German *gabe*, French *garçon*, English *gain*, *give*, *go*.

In the dialects of Eastern Japan, on the other hand, particularly in that of *Yédo*, the *g* has the sound of the *ng* in the German *lang*, English *singing* thus a really impure sound, by no means the medial of *k*; and the series ガ, キ, グ, ケ, コ, are pronounced *nga*, *ngi*, *ngu*, *nge*, *ngo* according to the Standard-alphabet, *na*, *ni*, *nu*, *ne*, *no*.

Even might the pronunciation of *Yédo* deserve preference above that of the other dialects, still we think we ought to retain the *g* for the representation of the impure *g*, because this form of writing is as good as universally adopted, and also because the *n* does not appear with it, even in the Japanese writing. Therefore without wishing to dispute the freedom of others to write *wanga* for ワガ and *Nangasaki* for ナガサキ, because people in *Yédo* speak so, we adhere to our already adopted written form *waga* and *Nágasáki*, and say *wána* and *Nánasáki*.

Te Dutch guttural *g* (*gaan*, *geven*), = *ɣ* of the Standard-alphabet is quite foreign to the Japanese organs of speech.

s sharp, サ, シ, ス, セ, ソ, = *sa*, *si*, *su*, *se*, *so*. — *Si* and *se*, in the pro-

1) LÉON PAGES, also has kept this distinction in view, and expresses ア by ô and ア by ó. — *Dictionnaire Japonais-Français traduit du dictionnaire Japonais-Portugais composé par les missionnaires de la compagnie de Jésus. Publié par LÉON PAGES. Première livraison. 1862.*

nunciation of *Yédo* have the sound of the German *sch*, *sche*, the English *she*, *shay*, and thus answer to the written forms *し*, *せ* of the Standard-alphabet. Etymology, nevertheless, requires for *シ* and *セ* the written form *si* and *se*, leaving *she* and *shay*, and sometimes also *tse*, to the pronunciation.

- z, soft *s* impure, being heard, in the dialect of *Yédo*, as a combination of *n* and *z* or also of *d* and *z*. — *サ*, *シ*, *ズ*, *セ*, *ゾ* = *za*, *zi*, *zu*, *ze*, *zo* (*nza*, *nzi*, *nzu*, *nze*, *nzo* or *dza*, *dzi*, *dzu*, *dze*, *dzo*), consequently *ア* *ラ* *ズ* occurs as *aránzū* or *arádzū*.

- š, Dutch *sj*, German *sch*, English *sh*, French *ch*. As pronounced at *Yédo* this consonant is distinguished as a palatal variety of *š* which, as such, ought to be represented by *š* of the Standard-alphabet.

The combination of this sound with *a*, *u*, *o*, so *ša*, *šu*, *šo*, is expressed by *サ*, *シュ*, *ソ* (*siya*, *siyu*, *siyo*), which, is pronounced by some Japanese of *Yédo*, as *šiya*, *šiyu*, *šyo*, with a scarcely audible *y*, whereas from the mouths of some others, a sound is heard which inclines rather to *ša*, *šu*, *šo*. Since the first pronunciation lets the etymological value of these combinations appear, we think to give the preference to the written forms *šiya*, *šiyu*, *šyo*, leaving it to the reader to pronounce them *ša*, *šu*, *šo* or *siya*, *siyu*, *siyo*.

- ž. The Dutch *zj*, French *j*, English *s* in *measure*, the softer pronunciation of *š* *ジ*, *ジュ*, *ジョ*, *ža*, *žu*, *žo*. For the sake of etymology, we write *žiya*, *žiyu*, *žyo*.
- t. *タ*, *チ*, *ツ*, *テ*, *ト* = *ta*, *tsi*, *tsu*, *te*, *to*. Properly, *チ*, *ツ*, *ti* and *tu* are etymological; but these combinations of sound are, at once, foreign to the Japanese organs of speech and are, whenever they have to be adopted from another language, expressed by *チ* *tši* and *ツ* *tšu*. *チ* (*tsi*), commonly pronounced *tši* as in the English *cheer*.
- d. *ダ*, *ヂ*, *ヅ*, *デ*, *ド*, *da*, *dzi*, *dzu*, *de*, *do*, according to the dialect of *Yédo* *nda*, *ndzi*, *ndzu*, *nde*, *ndo*. The Coreans express the impure Japanese *d* by *ㄷ* (*nt*).
- tš. The Dutch *tsj*, English *ch* in *chair*. *チ*, *チュ*, *チョ*, etymologically *tšiya*, *tšiyu*, *tšyo*, according to the *Yédo* pronunciation *tsya*, *tsyu*, *tsyo*, the *y* being scarcely audible. Some are heard to pronounce it *tša*, *tšu*, *tšo*.
- dž. The Dutch *dzj*, English *g* in *George*, *j* in *judge*. *ヂ*, *ジュ*, *ジョ*, etymologically *džiya*, *džiyu*, *džyo*, according to the *Yédo* pronunciation *dzya*, *dzyu*, *dzyo*, in the mouths of some also *dža*, *džu*, *džo*.
- n. *ナ*, *ニ*, *ヌ*, *ネ*, *ノ*, *na*, *ni*, *nu*, *ne*, *no*.

ン, *n*, final letter, serves as well for the dental, as the nasal final sound, which approaches the French faint *n* at the end of a syllable and is expressed by *ng* (*n̄* of the Standard-alphabet).

Formerly, instead of the final letter ン, the *Kána*-sign ん, *mu* was used, and pronounced as a mute *m*. In Japanese words ン, stands for the faint nasal final sound *n̄*, in Chinese words, on the contrary, for the clear dental final sound *n* as in our *man*, *dan*."

In composition, the final sound *n* has a euphonic influence on the consonants following it and changes *k*, *s*, *t* and *f* into the impure sounds *g*, *z*, *d*, *b*, which are pronounced more or less like *ng*, *nz*, *nd*, *nb*. The combined sound *nb*, in pronunciation, changes to *mb*; *Tanba* (タンバ) is pronounced *Tamba*; *Nanbok* (ナンボク), *Nambok*; *Kenbok* (ケンボク), *Kembok*.

For the sake of unity in spelling, although in the dialect of *Yédo* it is pronounced as the French faint *n*, we retain for the final sound ン, the written form *n*, since long current, and continue to write *Nippon*, leaving it to the reader to pronounce it *Nippong*.

(h, v.)\, ヒ, フ, ヘ, ホ, *fa*, *fi*, *fu*, *fe*, *fo* or *ha*, *hi*, *fu* (not *hu*), *he*, *ho*. Originally the aspirated labial sound *f*, which has been retained in some dialects, in others, on the contrary, superseded by the soft *h*; a phenomenon which occurs in the Spanish also, in which the *f* of the Old-Spanish language has, in later times, passed into the soft aspirated or scarcely audible *h*.

In the dialect of the old imperial city of *Miyako*, and its dependent provinces, the *f* is retained, and so far as we know, in *Sanuki* and *Sendai*, where commonly *fána*, *fító*, *fürú*, *féri*, *foká*, are heard. In the dialect of *Yédo*, on the contrary, the *f* has been quite driven out and there, *hána*, *hító*, *fürú* (*fu* remains *fu*), *héri*, *hóká* are said.

This distinction of the two sounds, according to fixed dialects, rests on communications made to us orally by Japanese.

That, in the language of *Miyako*, where Japanese is spoken the purest, as also in the dialect of *Sanuki*, the *f* occurs to the exclusion of *h*, I have been assured by a native of *Yédo* who has passed some years in *Sanuki* ¹⁾, while another native of *Yédo* ²⁾ has mentioned to me the province of *Sendai*

1) OHO-GAWA KITAROO, mechanician, resident in the Netherlands since 1863.

2) ENOMOTO KAMADZIROO, an officer in the Japanese Navy, also resident in the Netherlands since 1863.

and the North-eastern part of Japan as districts, in which the *f*, to the exclusion of *h*, is commonly in use.

In the middle, or at the end of a word, the *f* or *h* in the pronunciation, passes over to *v* or *a*, pure labial (not labio-dental) *w*, and even in writing ヲ (*wa*) supersedes ヰ (*va*): カ ヰ, キ ヰ, ク ヰ are heard *kava*, *kiva*, *kivá*, or also *kawa*, *kiva*, *kthód*, for which カワ, キワ, クワ, is written.

On the contrary the syllables ヱ, *vi*, ヲ, *vu*, ヱ, *ve*, ヱ, *vo*, whenever a vowel precedes reject the aspirate, and ア ヱ is pronounced as *ai*, ア ヲ as *au* (*au*), ア ヱ as *ae*, ア ヱ as *ao*, イ ヱ as *ii*, イ ヲ as *iu*, イ ヱ as *is*, オ ヱ as *oo* etc.

The aspirated labial ヱ, *fi*, in ヱ ト, *fitó*, man, sounds like a *fist* or *fwi* whistled with the mouth, and is easy to be pronounced. In the *Yédo* *hi*, on the contrary, the *h* often occurs as a palatal aspirate, which, whenever it is pressed through the closed teeth, forms a sound quite strange to European ears, which it is not possible to express with our letters. What former travellers, GOLOWNIN, MEYLAN and others have said about this sound ¹⁾ is now confirmed by our observation; and we have only to add that in the mouths of some from *Yédo* the word ヱ ト (*fitó* or *hitó*, man) became even *sto*.

Since for the syllables ヰ, ヱ, ヱ, ヱ two forms of writing have now come into existence, in proportion as one or the other pronunciation is followed, one with *f*, the other with *h*, the question becomes important, which of the two forms of spelling deserves the preference. If Japanese is to be written according to the accent of *Yédo*, then, naturally, the *h* must be adopted, just as, to let the dialect of Zeeland enjoy its rights, *Olland* and *oofd* must be written for *Holland* and *hoofd*, or, not to do injustice to the Berlin dialect, *Jabe*, *Jott* and *jut* must be written for *Gabe*, *Gott* and *gut*. If, however the pronunciation most generally in vogue, with the exception

1) „No European,” says GOLOWNIN, „will succeed in pronouncing the Japanese word for „fire,” — it is *hi*, *fi*. — I have practised at it two years, but in vain. As the Japanese pronounced it, it seemed to be *fi*, *hi*, *psi*, *psi*, being pronounced through the teeth; however we might wring and twist our tongues into every bend, the Japanese still stuck to their: „not right.” — *Begebenheiten des Capitains von der Russisch-Kaiserlichen Marine GOLOWNIN, in der Gefangenschaft bei den Japanern in den Jahren 1811, 1812 und 1813. Aus dem Russischen übersetzt von Dr. C. J. SCHULTZ. 1818. Vol. II, p. 30.*

of *Yédo*, that of *Miyako* be preferred, then must the *h* be put aside and *f* adopted. We do the last, and that for the following reasons:

1. The Japanese philologists themselves have, at all times, characterized the consonant of their series of sounds ヰ, ビ, フ, ヘ, ホ as labial, and made it equivalent to the labials of the Sanscrit.

2. The Chinese *Kána* signs, fixed upon to represent this series of sounds, are all sounds which, after the Chinese pronunciation, begin with a *p* or an *f*, whereas the sharp aspirated *h* of the Chinese words, just as the *h* of the Sanscrit, is expressed by *k*, and カ イ, *kai* is written and spoken for the Chinese *hai*.

3. In Japanese, as in Dutch and English, the sharp *f* between two vowels passes over into the soft *v* or *w*, and beside the older written form カ ヰ, カ ヘ, カ ホ, for which we must write *kava*, *kave*, *kavo*, that of カ フ, カ イ, カ ヱ, *kawa*, *kawe*, *kawo*, has gradually come into vogue.

4. From the beginning Europeans, who had intercourse with the Japanese, generally wrote *f* and not *h*; thus the Portuguese missionaries, and their contemporary, FR. CARON (1639); also more lately, E. KÄMPFER (1691), P. THUNBERG (1775), J. TITSINGH¹⁾ (1780), and others. All wrote *Farima*, *Fanna*, *Firando*, *Fori*. In this century the *h* first appeared, because then Europeans came more frequently in contact with interpreters and natives of *Yédo*. If now we adopt the *h*, then will all connection with what was formerly done for the knowledge of the language, history and geography of Japan be broken off, a door opened for endless confusion, and for thousands of Japanese words we shall have a double spelling.

b. impure, from the sound arisen from the blending of *n* with *v*, which the Coreans, whenever they write Japanese words in their character, express by *mp* (ㅁㅍ). — ヰ, ビ, フ, ヘ, ホ, *ba*, *bi*, *bu*, *be*, *bo*.

p. ヰ, ビ, フ, ヘ, ホ, *pa*, *pi*, *pu*, *pe*, *po*.

y. The Dutch *j*; — English *y* in *yard*; — French *y*.

ヤ, ュ, イ, ヨ, *ya*, *yu*, *ye*, *yo*. The pronunciation of 井 is not fixed, and fluctuates between *wi*, *yi*, *ii*, and *i*.

r. Soft guttural *r*, just as the English *r* in *part*, *art*, *r* of the Standard-

1) In TITSINGH's *Bijzonderheden* whenever an *h* occurs in Japanese words, it has been placed there, from a mistake of either the writer, or compositor.

alphabet. ラ, リ, ル, レ, ロ, *ra, ri, ru, re, ro*. The Japanese *r*, comes from the root of the tongue, which is kept almost motionless. Our trilling dental *r* cannot be uttered by a thorough-bred Japanese of *Yédo*.

This is also the case with our *l*; this sound too is quite foreign to the Japanese mouth¹⁾. Instead of adopting a proper letter for the *l*, the Japanese, whenever they have had to reduce words of European languages to Japanese writing, have made the foreign *l* equivalent to the *r*, and have used their *r* for both sounds; a mistake, by which they subjected themselves to a perpetual mutation of the letters *r* and *l* when writing a foreign language, and induced our philologers to suppose that the Japanese *r* was an intermediate sound between *l* and *r* which, as it now appears, is not the case.

In combinations of sounds such as レン, *ren*, リウ, *riu*, リヤウ, *riyau* (*ryoo*), the guttural *r* so nearly approaches the lingual *d*, that, with the utmost attention, it remains doubtful, whether the *r* or the *d* is meant. This is to be remarked especially in words adopted from the Chinese, and which in that language begin with 'l', which becomes *r* in Japanese, such as *den* for *ren* (Chinese *liên*), *dyu* for *ryu* (Chinese *lúng*, dragon), *dyoo-ri-nin* and *doo-sok* for *ryoo-ri-nin* and *roo-sok* (Chinese *liáo-li-nin*, cook, *lǎ tǎu*, wax-candle).

It is worthy of remark, that with the Chinese just the opposite takes place, that they can pronounce the *l* easily, but the *r* not at all.

w. The German pure labial w. ヲ, ウ, ヲ, *wa, wu, wo*.

9. DOUBLING OF CONSONANTS BY ASSIMILATION.

If the letter ヱ *tsü*, which is mostly pronounced as the *ts* mute, occurs in a compound word before a *k, s, t* or *p*, then it passes over to the latter sound and is lately expressed by ヱ.

1) This has become quite evident to me, from the instruction in the Dutch language which several Japanese have received under my superintendence. After having first pronounced the *l* as the guttural *r*, they required long practice before being able to utter a sound, that in any degree resembled *l*.

SPALDING also, has observed that thorough-bred Japanese of *Yédo*, with whom he met, could not possibly pronounce his name. „They cannot say *L*,” he adds, „they call it *R*. The word *glove*, which they call *grove*, is too much for them.” — J. W. SPALDING, *The Japanese expedition*. Redfield, 1855. p. 233.

一	ッ	箇	カ, <i>itsü-ka</i>	written, is pronounced	<i>ikká</i> (one).
一	ッ	斤	キン, <i>itsü-kin</i>	» » »	<i>ikkín</i> (one pound).
一	ッ	見	ケン, <i>itsü-ken</i>	» » »	<i>ikkén</i> (a glance).
一	ッ	國	コク, <i>itsü-kókü</i>	» » »	<i>ikkók</i> (a whole empire).
北	ホ	京	キン, <i>Fótsü-kin</i>	» » »	<i>Fokkin</i> (Peking).
一	ッ	切	サイ, <i>itsü-sai</i>	» » »	<i>issái</i> (all).
一	ッ	所	ショ, <i>itsü-siyo</i>	» » »	<i>isso</i> (one and the same place).
一	ッ	寸	スン, <i>itsü-sun</i>	» » »	<i>issun</i> (the tenth of a foot).
合	カ	戰	セン, <i>katsü-sen</i>	» » »	<i>kassen</i> (battle, fight).
一	ッ	錢	セン, <i>itsü-sen</i>	» » »	<i>issen</i> (one cent).
一	ッ	代	タイ, <i>itsü-tai</i>	» » »	<i>ittai</i> (a whole life).
以	モ	テ	<i>mótsüte</i>	» » »	<i>mótte</i> (with).
曾	カ	テ	<i>kátsüte</i>	» » »	<i>kátte</i> (already).
貴	タ	ト	<i>tatsütoki</i>	» » »	<i>tattoki</i> (worshipful).
合	カ	羽	ハ, <i>kátsü-pa</i>	» » »	<i>káppa</i> (overcoat).
日	ニ	本	ボン, <i>Nitsü-pon</i>	» » »	<i>Nippon</i> (Japan).

The 1) *ri* also before *t* is sometimes subject to assimilation; of ア 1) タ *arüta*, the pronunciation becomes *atta*, for which ア ツ タ is written.

A rule to determine when, in pure Japanese words, the ツ shall retain its value, as in マ ツ マ イ *Mátsü-máye*, マ ツ ダ イ ラ *Mátsü-daira*, where it is not thus assimilated, has not, so far as we know, yet been fixed. Certain it is, that the vowel of the syllable, which precedes a double consonant, is short, and that the doubling of the consonant is chiefly applied to compound words of Chinese origin, of which the first syllable contains a short vowel, which in some Chinese dialects is stopped by *t*, represented in Japanese words, by ツ.

Upon this principle the double consonants in words from foreign languages also are expressed in Japanese writing; in this case some place the ツ of the diameter a little to the right and write ツ for dutch »ridder" and ツ for »schip."

10. ON ACCENT AND RHYTHM.

In Japanese distinction is made between accented and unaccented syllables.

To the unaccented belong chiefly those ending in *i* or *u*, in which these sounds are scarcely heard at all, and that especially at the end of the words.

Thus, e. g.,

シタ, *sita* (beneath) sounds as *sta*,

シメ, *sime* (let) sounds as *smé*,

シキ, *siki* (like) sounds as *ski*,

マシ, マス, マシタ, *masi, masu, masita* sounds as *masi, mas, mastá*,

タツ, *tatsu* (dragon) sounds as *táts*,

ヨム, *yomu* (to read) sounds as *yóm*,

ナル, *naru* (to be) sounds as *nár*,

ツクリ, *tsukuri* (to make) sounds as *tskúri*, etc.

The *i* has, moreover, the peculiarity, that as a final letter it is whispered.

As in Japanese the *i* and *u* mute have not ceased to be real elements of the words, and to be necessary to the distinguishing of them, they ought to be expressed in all philological writings. Even if ミチ (*mitsi*, way) and ミツ (*mitsu*, three) sound as *mits*, in our writing we must, because the Japanese do so in theirs, distinguish both words and write *mitsi* and *mitsu*, or characterize the weak vowels, as weak and mute by writing *mitsi* and *mitsu*. — The form of writing adopted by some, *mitsi* and *mitsu*, answers that purpose also.

The accented vowel is pronounced either long or short-close. Thus is, e. g. the *a* long in マツ, *mátsu* (pinetree), short-close サケ, *sáke* (strong drink).

The consonant, following a short-close vowel is often doubled in pronunciation, though not in writing. Thus, e. g. ハナ, *fána* (flower) sounds as *fánna*; アサ, *ása* (the morning) as *ásá*; サケ *sáke* (strong drink) as *sákke*.

Since, with regard to the correct indication of the quantity of the syllables, the Japanese graphic system is defective, it behoves us to keep it in view the more carefully, because the accentuation, provided it be based on the pronunciation of Japanese, is an indispensable help in the acquiring of a correct pronunciation.

Hitherto the only European, who has paid attention to the accent of Japanese words, and expressed it after a fixed principle, was E. KAEMPFER. From his manner of writing it might be gathered, that タヲ, dragon, and マヲ, pine-tree, are pronounced as *táts* and *máts*, thus with an *a* long, ヤマ, ミナト and タチバナ as *yámma*, *mindáto* and *tatsbánná*. Later travellers, who have visited Japan and written books about it, have been either unable or unwilling to follow his example, and thereby have left their readers in uncertainty with regard to the rhythm of Japanese. Only recently, since the arrival of natives of Japan in Europe, have our linguists had the opportunity to hear Japanese spoken by Japanese, and so to become acquainted with the rhythm peculiar to that language. Availing ourselves of this opportunity, we have already been able to publish the reading of a Japanese text¹⁾ supplied with a continuous accentuation. See Addenda II p.350.

If we cast a hasty glance over what has previously been said, with regard to the Japanese phonetic system, the writing, the pronunciation, it will appear most clearly, that the Japanese phonetic system is very defective. It does not satisfy the requirement of being able, with it, to write the Japanese language itself, as it is spoken, let alone the possibility of its being applied to foreign languages. The Japanese, with all their attempts to write Dutch, French or English, after their *Kana*-system, have been able to effect nothing else, than — caricatures of those languages.

From their defective syllabic-writing are the Japanese behind not only the Western nations, but other Asiatic peoples also, and even the Coreans, their neighbours who rejoice in the possession of an original, and simple character-writing, not borrowed from the Chinese. With regard to the writing of foreign languages, the Chinese alone are worse off.

The intricate, often equivocal writing with which Japanese is written, occasions more difficulty for those, who have not grown up with it, than the study of the language itself, witness the Japanese running-hand; whose turn comes next.

1) *The Grand Study (Ta Hio or Daigaku)*. Part. I, *The Chinese text with an interlineary Japanese version*. Part. II, *Reading of the Japanese text in Roman character*, by J. HOFFMANN. Leiden, 1864.

11. THE JAPANESE RUNNING-HAND FIRA-GANA.

a. The *Irová* in *Fira-gána*.

The *Irová* in *Fira-gána*-writing, as it is learned in schools and, in connection with Chinese running-hand, is generally in use, consists of the following signs, which are derived by abbreviation from the Chinese characters placed next them.

以 い, I	和 わ, wa	宇 う, u	安 あ, a
呂 ろ, ro	加 か, ka	爲 わ, wi	左 さ, sa
波 は, ha (ha), va	與 ふ, yo	乃 の, no	幾 き, ki
仁 に, ni	太 た, ta	於 お, o	由 ゆ, yu
保 ほ, fo (ho), vo	礼 れ, re	久 く, ku	女 め, me
反 へ, fe (he), ve	曾 ぞ, so	也 や, ya	美 み, mi
止 と, to	門 つ, tsu	末 ま, ma	之 し, si
知 ち, tai	禰 ね, ne	計 け, ke	恵 え, e
利 り, ri	奈 な, na	不 ふ, fu	比 ひ, fi (hi), vi
奴 ぬ, nu	良 ら, ra	已 こ, ko	毛 も, mo
留 ろ, ru	武 ひ, mu.	江 へ, ye	世 せ, se
遠 を, wo.	(人... n.)	天 て, te.	寸 す, su.

b. Synopsis of the *Fira-gána*-characters most in use.

Were the *Fira-gána*-writing confined to the 47 or 48 signs cited, it would not, with a slight exercise in writing with the pencil, be more difficult to learn, than the *Káta-kána*. But the desire for variety, change and ornament, has rendered this writing so abundantly rich, that to make learning to read *Fira-gána* texts possible, a synopsis of these signs has become an absolute necessity.

With the synopsis, we give at once the Chinese character to which each sign owes its origin.

SYNOPSIS OF THE JAPANESE FIRA-GANA.

A. ア ああ ああ ああ 阿 阿 阿 阿	KA. カ 加 かか かか 可 可 可 可 可 可
I. イ い い い い い い 以 以 以 以 以 以	KI. キ 幾 き き き 支 支 支 起 起 起 起 起 義 義 義 義 義
U. ウ う 宇	KU. ク 久 く く く 具 具 具 具 具
E. エ え え え え 衛 衛 衛 衛	KE. ケ 計 け け け 化 化 化 化 化 化 希 希 希 希 希 希 遣 遣 遣 遣 遣
O. オ お お お お お 向 向 向 向	KO. コ こ こ こ こ こ 古 古 古 古 古 古

SA. 𠂔 佐 𠂔 𠂔 𠂔 𠂔
 左 𠂔 𠂔 𠂔 𠂔
 𠂔

TA. 𠂔 太 𠂔 𠂔 𠂔 𠂔
 多 𠂔
 堂 𠂔 𠂔 𠂔 𠂔 𠂔

SI. 𠂔 志 𠂔
 𠂔 𠂔 𠂔 𠂔

TSI. 𠂔 知 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔
 地 𠂔 𠂔

SU. 𠂔 𠂔 𠂔 𠂔 𠂔
 須 𠂔 𠂔 𠂔
 須 𠂔 𠂔 𠂔
 春 𠂔 𠂔 𠂔

TSU. 𠂔 洲 𠂔 𠂔 𠂔
 門 門 𠂔 𠂔 [T. 𠂔]
 徒 𠂔 𠂔 𠂔
 津 𠂔 𠂔 𠂔

SE. 𠂔 世 𠂔 𠂔 𠂔 𠂔
 𠂔 𠂔
 勢 𠂔 𠂔 𠂔 𠂔

TE. 𠂔 天 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔
 亭 𠂔 𠂔 𠂔

SO. 𠂔 曾 𠂔 𠂔 𠂔 𠂔
 楚 𠂔 𠂔

TO. 𠂔 止 𠂔 𠂔 𠂔 𠂔 𠂔
 登 𠂔 𠂔 𠂔 𠂔 𠂔

NA. ナ 奈 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗
 南 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗
 𪛗
 那 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗

NL. 仁 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗
 尔 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗
 丹 𪛗 𪛗 𪛗 𪛗
 耳 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗

NU. 奴 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗
 𪛗
 ... 𪛗 𪛗

NE. 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗
 𪛗 𪛗 𪛗 𪛗 𪛗 [𪛗
 𪛗 𪛗 𪛗
 年 𪛗 𪛗 𪛗

NO. 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗
 野 𪛗 𪛗 𪛗 𪛗
 農 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗
 能 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗

FA. 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗
 𪛗 𪛗 𪛗 𪛗
 者 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗
 𪛗 𪛗 𪛗 𪛗 𪛗
 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗
 𪛗 𪛗 𪛗

FL. 𪛗 𪛗 𪛗 𪛗
 𪛗 𪛗 𪛗 𪛗

FU. 𪛗 𪛗 𪛗 𪛗 𪛗
 𪛗 𪛗 𪛗 𪛗 𪛗

FE. 𪛗 (𪛗) 𪛗 𪛗 𪛗
 𪛗 𪛗 𪛗 𪛗 𪛗

FO. 𪛗 𪛗 𪛗 𪛗 𪛗 𪛗
 𪛗 𪛗 𪛗 𪛗 𪛗

MA. 末 ま ま ま ま
 万 万 万 万
 満 満 満 満 満 満
 勿 勿

YA. 也 や や や
 屋 屋 屋

MI. 三 み み
 美 美 み み み み
 見 見 見 見

YU. 由 ゆ ゆ ゆ ゆ ゆ
 由 由 由
 遊 遊

MU. 武 む む む
 無 む
 舞 む 舞

ME. 女 め め め め め め
 女
 免 然 然 然

YE. 江 江 江
 衣 元

MO. 毛 も も も も も
 母 も も も も
 母 舟 舟

YO. 與 与 よ よ よ
 与 与 与

RA. ヲ良 り り り り
 羅 羅 羅
 樂 樂 樂 樂

WA. ヲ和 和 和 和 和 和
 和 和 和 和 和
 王 王 王 王 王

RI. ㇿ利 和 和 和 和 和
 和 和 和 和 和
 梨 梨
 里 里 里 里

WI. *爲 爲 爲 爲 爲 爲
 井 井 井

RU. ㇿ留 和 和 和 和
 果 和 和 和
 流 流 流 流 流
 類 類 類 類

RE. ㇿ連 和 和 和 和 和
 禮 和 和 和 和
 礼 和 和 和 和







RO. ㇿ呂 和 和
 路 路 路





WO. ヲ遠 表 和 和 和
 越 越 越 越
 乎 乎 乎 乎

The synopsis of Japanese running-hand characters, given on the preceding pages, collected by ourselves in reading Japanese books and manuscripts, is deserving of remark on account of its correctness. As we appreciated its being submitted to the criticism of a clever Japanese, we, some years ago, sent a few proof impressions, to a respected friend in Japan ¹⁾, on whose invitation Mr. MATSUYAMA was so kind as to undertake the revision and correction of one of them. This impression being returned to us, we were enabled to submit our synopsis to a strict revision, and if we have given it a place here, it is with the conviction that it will be a faithful guide in the deciphering of *Fira-gána* texts.

To become familiar with this writing, the Chinese character should be taken for basis, and attempts made at learning to write with a pencil the more and more sketchy *Fira-gána* forms derived from it. By following this practical way, the student will most quickly become so conversant with this writing, as to be able to read without hesitation a text written in it, provided the printing of it be not too bad.

In the *Fira-gána* writing the letters are more or less obviously attached to one another. The way in which this is done will be best learned by copying some Japanese texts ²⁾, in which it will at once be discovered, that some peculiarities in the manner of attaching them are only the natural results of a quick handling of the pencil.

The stops (・), and the sign ◌, by which in the *Káta-kána* the change from pure to impure sounds is indicated, are used in the *Fira-gána* also, e. g.  ga,  gu,  dzi,  dzu,  ba,  bu, etc.

The point, which in the *Káta-kána*, placed under a letter shows that it is repeated, in the *Fira-gána* runs together with the letter into one stroke. Opposed to  kiki and  tada, are the *Fira-gána* forms  and .

The repetition of two or three syllables is shown by .

1) W. J. C. HUYSEN VAN KATTENDYKE, Knight, Commander of the Naval-detachment in Japan in 1857, 1858 und 1859.

2) *The Japanese Treaties, concluded at Yedo in 1855 with the Netherlands, Russia, Great-Britain, the United States and France.* Fac-simile of the Japanese text. The Hague, MARTINUS NIJHOFF. 1862.

As stenographic abbreviations come under notice

ㇿ, ㇾ for 事 ^{コト} *koto* (sake).
 と, へ, へ *koto*.
 ど, ぶ, へ *goto*.

ふ, 分 for 自 ^{ヨリ} *yori*.
 共, 共 ^{トモ} *tomo*.
 へ, 也 ^{ナリ} *nari*.

12. WRITTEN OR BOOK LANGUAGE.

Books among the Japanese are written either in the Chinese, or in the Japanese language.

A. Exclusively Chinese are scientific works, intended for literate persons, who make use of the Chinese written language, just as formerly our learned men did of Latin. To this class of books belong, among others, the oldest Chronicle of Japan (*Yamato-bumi* or *Nippon-ki*), in which the pure Japanese words, such as the names of persons and places, are expressed phonetically with Chinese characters, the Japanese Encyclopedia *Wa-Kan san-sai dzu-e*, the Chronicle *Wa-Kan nen-kei*, the Japanese Government-Almanac, etc., while furnishing the books, which are written for the general public and in Japanese, with at least a Preface in Chinese, is still considered to be in good taste.

Among the pure Chinese texts must also be reckoned the Chinese translations of Buddhist works, originally written in Sanscrit, which translations, chiefly imported from China, are hummed by Japanese Bonzes in a peculiar Chinese dialect.

That a Chinese text can be read aloud with a Chinese pronunciation (*koyé*) by literate Japanese is a matter of course, for, with the Chinese character, they become acquainted with its pronunciation also, and this according to certain dialects; but that whole sentences, when read aloud, according to the pronunciation of the characters, are intelligible to listeners, we have constantly doubted and now, upon the authority of a learned Japanese ¹⁾, dare deny. The Chinese text with its ideographic signs is there, to be apprehended according to its contents and, for the Japanese, the translation into his mother tongue is included in this apprehension. The apprehension and translation of a Chinese

1) Mr. TSUDA SIN-ITSU-ROO.

text is therefore very justly called its reading (*Yomi*) or *Wa-kun* (和訓); the reading in Japanese.

Respecting the Chinese dialects, which have been here mentioned, the following ought to be added.

In Japan the pronunciation of three dialects of the Chinese written language have been adopted, which are called after the Chinese dynasties 漢 *Hán*, 吳 *U* and 唐 *Táng* (in the Japanese pronunciation *Kan*, *Go* and *Too*), *Kan-won* (漢^カ音^ン), *Go-won* (吳^ゴ音^ン) and *Too-in* (唐^{トウ}音^ン) or *Kara-koto*, i. e. dialect of *Hán*, *U* and *Táng*.

The dynasty of *Hán*, which had its seat in the country of *Ho-nan-fu*, thus on the borders of the *Hoang-ho*, flourished from 202 B. C. till 220 A. C. The dynasty of *U*, settled on the *Yang-tse-kiang*, where at present *Nan-king* is situated, existed from 222 till 280 A. C. The dominion of the dynasty of *Táng* embraced the period between 618 and 906.

If with the Japanese it be accepted, that the said dialects were not local dialects existing next one another, but changes which the Chinese language has undergone in the lapse of ages, then the introduction and continued existence of those dialects in Japan would not be without importance in the knowledge of the old Chinese language. But since, with the defective Japanese *Kána*-writing, it is impossible to represent any Chinese dialect faithfully, those dialects too, that have wandered to Japan lose all historical value, and we therefore confine ourselves to the question of their introduction into Japan, and the use to which they have been applied.

On the first point the Japanese works at our command do not shed sufficient light. As the first teacher of the *Kan-won*, 表信公 *Piao Sin-kung*, a scholar from the country of *Hán* is mentioned, with the addition, that he came to *Fakáta* in the country of *Tsikuzen*; but the time at which this happened we do not find recorded. Such also is the case with the introduction of the *Go-won*, which is attributed to 金禮信, *Kin Li-sín* and another Bonze from the country of *U*. As both had settled on the island of *Tsusima*, the *Go-won* was at first also called *Tsusima-won* (對^タ馬^マ音^ン) or the *Tsusimanian* pronunciation ¹⁾.

With regard to the second point, it may be assumed as certain, that the

¹⁾ The Japanese Encyclopedia XV, 33 verso. — *Fak-but-zen* under *Kan-won* and *Go-won*.

Go-won was the dialect, in which the Bonzes read the Buddhist writings, imported from China, and that it still, with a few exceptions, is in vogue among them, whereas the *Kan-won*, the use of which was, in virtue of an edict published by the *Mikado* as early as 792, made obligatory in the study of the Chinese language ¹⁾, prevailed in the domain of science, and penetrated into the whole profane literature. See Addenda III.

In the Chinese-Japanese dictionaries the pronunciation of each word is found, given in both dialects and that, first in *Kan-won*, and then in *Go-won*. In the instances 音 ^{イン} or ^ン音 ^{イン} and 明 ^{メイ} or ^{ミヤ}明 ^{メイ} ^ン and ^ン are placed as *Kan-won*, ^ン and ^ン as *Go-won*.

The dialect of *T'ing* (*Too-in*), as it has been fixed by means of the *Kana*-writing approaches more nearly the ordinary Chinese official language (*K'uan-hoa*), than the two other dialects, but is just as unintelligible as they, to a Chinese. This dialect is found mostly in works about China, used in the description of the names of places, and it is also said to be used by the monastic order of the "Five hills or convents" (五山 *Go-san*) at *Miyako*.

We close this digression on the three dialects with a quotation of the specimen by which the difference is shown in the Japanese Encyclopedia.

<i>Wa-kun.</i>	<i>Too-in.</i>		<i>Kan-won & Go-won.</i>		<i>Wa-kun.</i>	<i>Too-in.</i>	○	<i>Kan-won.</i>	<i>Go-won.</i>
マ	ユ	又	ユ		タ	キ	假	カ	ケ
タ	ウ		ウ		ト	ー			
イ	イ	云	ン		ヘ	リ	令	レイ	リヤウ
ハ	エン		ン		ハ	ン			
ヒ	ハ	勘	ョ		フ	ル	二	ジ	ニ
キ	ア		ウ		タ	ウ			
シ	ツ	字	ジ		ノ	イ	音	イン	ヲン
ハ	ウ				コ	ン			
ア	エ	猶	イ		エ	ン	如	ジョ	ニョ
ト	ウ		ウ		ア	ユ		ケ	キヤウ
コ	ウ	子	シ		ニ	ン	兄	ケイ	
モ	ス				フ	テ	弟	テイ	タイ
ロ	ン	孫	ン		ト	イ			

Japanese translation: *Tatove wa Flûts no koëwa ani otôto no gotôku, mata irûku, fûbiki no zi wa ko mago no gotosi*, i. e. The two dialects, to use an example, are like brothers. It is also said: The assonances or finals are like sons and grandsons.

1) *Wa-nen kei oder Geschichtstabellen von Japan, aus dem Originale übersetzt von J. HOFFMANN.*

Chinese text with Japanese translation.

In Chinese there are books written, which contain a complete Japanese translation at the side of the text.

There are also some, in which the Japanese translation is incomplete, and only here and there words or fragments of words are explained. In this case are found either only the principal ideas translated, or merely the terminational inflections given. It is supposed here, that the Japanese reader knows the signification of the Chinese character and the word corresponding to it in his mother tongue, or not being acquainted with it, he resorts to a Chinese-Japanese dictionary, to supply all that, in which the translation is deficient.

Were the construction of the two languages alike, it would suffice simply to represent the signification of each Chinese character by a Japanese word placed at the side of it, and to read Japanese in the same order as Chinese. But there is one point, from which the two languages diverge; to wit, the Chinese verb has its objective (*complément, régime*), whether a simple noun or a substantive phrase objective, after it, the Japanese has it before. To give an instance, the Chinese construction requires one to say: "He reads a book: he desires to go home;" on the contrary, the Japanese: "He a book reads; he homewards to go desires."

Thus in the reading aloud of the Japanese translation of a Chinese sentence a transposition, a skipping over of the Japanese words is necessary, as often as the case in question occurs. This transposition is shown on the left-hand-side of the Chinese text — the right-hand one being occupied by the Japanese translation — by numbers or equivalent signs. This transposition of the words is called 逆_キ讀_ク ス_ル *Geki-toku-suru*, i. e. against (the order) in reading, or also *Kayé-ri*, turning back, and the transposition-signs *Kayé-ri-ten* or marks of going backwards.

These marks are

- 1) the hook, ヌ, which indicates the transposition of two words following each

other, as 以_テ是_レ ² ¹ *motte korewo = korewo motte* (thereby);

- 2) the Chinese ciphers -, =, = (1, 2, 3) when the translation of a character skips over two or more characters;
- 3) the signs 上, 中, 下 (above, in the middle, beneath), whenever the parts of a sentence, that have been already marked, must be again skipped over;

4) the cyclical signs 甲, 乙, 丙 for a further skipping over.

The ciphers and signs cited may occur in connection with the simple transposition-sign, thus: 二, 三, 四; 五, 六, 七; 八, 九, 十.

A practical indication of the use of these signs will be found in our edition of the *Grand Study* (*Ta-hio*), a few lines of which are subjoined as a specimen of Chinese text with a complete as well as a fragmentary translations in Japanese.

CHINESE TEXT.

1, with a complete translation in Japanese.

安	定	在	○
而	而	止	大
后	后	於	學
能	能	至	之
慮	靜	善	道
慮	靜	知	在
而	而	止	明
后	后	而	明
能	能	有	德
得	安	定	在
			親
			民

2, with a fragmentary translation in Japanese.

安	定	在	○
而	而	止	大
后	后	於	學
能	能	至	之
慮	靜	善	道
慮	靜	知	在
而	而	止	明
后	后	而	明
能	能	有	德
得	安	定	在
			親
			民

Reading of the translation in Japanese:

Dai-Gakū no mitsi vá méi tókū wo akiráká ni súrtū ni ári; tami wo arátá ni súrtū ni ári; si-sen ni todomártū ni ári.

Todomártūkoto wo sitte, sikáusité notsi sadamártūkoto ári. Sadamátte, sikáusité notsi yókū sidzúká nári. Sidzúká ni sité, sikáusité notsi yókū yásusi. Yástu-

sité, sikaúsité notsi yókü ómönbakárü. Omönbakátte, sikaúsité notsi yókü u ¹⁾).

If, as here, the Chinese text is in the standard form written in full, then the *Káta-kána* is used for the interlinear translation in Japanese, whereas the *Fira-gána* accompanies the Chinese running-hand.

B. Books written in the Japanese language.

In these, the national writing, whether *Fira-gána* or *Káta-kána*, forms the chain, in which a larger or smaller number of Chinese characters are inserted. In this style, the Chinese characters represent ideas, for which the reader, in case the meaning of the Chinese character has not been already expressed at the side of it in Japanese writing, must substitute Japanese words and connect them with the inflectional forms, which the writer has placed after the Chinese character. Here also the *Káta-kána* accompanies the Chinese standard-writing, and the *Fira-gána* the Chinese running hand. In this style the whole Japanese literature proper is written. A Japanese text without an admixture of Chinese ideographic signs, women's letters excepted, has never yet come under our notice.

To exemplify what has been said, we subjoin a few lines written in this style. In the one specimen the translation in Japanese will be found written next to each Chinese character, in the other it is left out; the latter happens chiefly in official documents.

期 限	キ ゲン	外 次	ホ カ ツ ギ	○	ナ ガ サ キ	期 限	キ ゲン	外 次	ホ カ ツ ギ	○	ナ ガ サ キ
ヨ リ		ニ	ノ	長 崎	オ ヨ ビ	ヨ リ		ニ	ノ	長 崎	オ ヨ ビ
開	ア ク	載	ハ シ ヨ	箱 館	エ ト	開		載	ハ シ ヨ	箱 館	エ ト
ベ シ		ス ル	サ	ノ		ベ シ		ス ル	サ	ノ	
		場 所		港 ノ				場 所		港 ノ	
		ヲ						ヲ			
		左 ノ						左 ノ			

1) Translation. The way of the Grand Study consists in illustrating illustrious virtue, it consists in renovating the people, it consists in resting in the highest excellence.

The point where to rest being known, the object of pursuit is then determined: that being determined, a calm unperturbedness may be attained. To that there will succeed a tranquil repose. That being attained, there may be careful deliberation, and that deliberation will be followed by the attainment (of the desired end. — J. LEGER, *Chinese classics*. Vol. I. 220.

Reading of the Japanese text.

Nagasáki oyóbi Hakodate no mináto no foká, tsugini nósuru ba-siyo wo sa no ki-gen yori áktbesi ¹⁾).

The frequent use made of Chinese ideographic signs in this style of writing has for consequence, that even people of the lower order are more or less acquainted with it and, appreciating a sort of knowledge, which pleads for a good education, make ample use of it. We possess written communications from Japanese work-people which, written in the prevalent epistolary stile, contain more Chinese characters than Japanese letters.

It stands to reason that, to understand texts written in this style, in the first place, an acquaintance with the Japanese language is necessary, since the logical connection between the parts of the proposition and the ideas indicated by the Chinese characters is expressed in Japanese letters, thus in Japanese.

C. Style.

Just as every living language the Japanese too has, during the lapse of centuries, undergone change and had a gradual development, which is reflected in a litterature of more than a thousand years. This is not the place to investigate those changes or to indicate specimens of different periods. We desire merely to direct attention to the difference which exists between the old and new Japanese language, written as well as printed.

a. Old Japanese.

The old language, *Fúri-koto*, is an idiom free from foreign ingredients, that has been developed*freely and independently in the isolated *Nippon*. Originally the language of the ancient Mikado-dynasty, that was settled in *Yamáto* 660 years B. C., and therefore also called *Yamáto-kotobá* or the language of *Yamáto*, this idiom had, with the political, intellectual and spiritual power of that dynasty obtained supremacy over the other dialects of the empire and was, for ages long, the general written language, expressed at one time in Chinese, and then again in Japanese writing; but when at last the power of this dynasty declined, and lost its direct influence in the government of the empire, this old language shared its fate: it was superseded by a new idiom, and supplanted in

1) That is: Besides the Ports of Nagasaki and Hakodate, the places mentioned beneath shall be opened at the following periods. — Art. 2 of the Netherlands-Japanese Treaty of the 18th August, 1858.

the political life, but by no means driven from the mouths of the people, or forgotten. As the vehicle of an extensive literature, and chiefly by the power of its poetry and of the old religion, this language has kept its stand, and is still held in respect, since the literature founded on it, as the expression of an ancient civilization, and as the witness of a past, glorious in the eyes of the nation, still finds its admirers; and the old service of *Kamis*, which still lives on among the people, is rooted in this language.

Considered from a philological point of view, the *Yamato-kotoba* is the mirror which reflects most faithfully the being of the Japanese language, the most exposes its organic structure, and sheds a clear light on the grammatical forms also of the new idiom, now become prevalent.

The student of the Japanese language, who is not satisfied with the mechanical learning of grammatical forms, but wishes to penetrate into the knowledge of their origin and being, must, in the etymological and grammatical treatment of that language, take the *Yamato-kotoba* for basis, following, in this respect, the example of the Japanese themselves who, to be able to lay any claim to literary proficiency, apply themselves to the study of their old language and read the old authors and poets, and sometimes even imitate their versification.

The Japanese literature is rich in works in the *Fürú-koto*, but not less rich in philological resources, chiefly in dictionaries, in which the old or pure Japanese language is illustrated by citations of the sources. The principal sources are the works on mythology and history, the oldest of which are those which have been designated with the name of "the three records" (三部^ス本^ホ書^{ショ} *San-bu fon-siyo*).

1. "Original account of the old events of former times, 先^イ代^イ舊^コ事^コ本^ホ紀^キ *Sen-dai ku-zi fon-ki*," executed by SIYAU-TOK DAI-SI and Sogano MUMAKONO SUKUNE, by order of Mikado SUI-KO, in 10 volumes, beginning with the god-dynasties, and extending to 620 (the 20th year of the said Mikado).

2. The "Book of antiquity, *Fürú-koto-bumi* or 古^コ事^コ記^キ *Ko-zi-ki*," written by Oho-ason YASU-MARO and presented to the Mikado GEN-MEI in 711 or 712, 3 volumes. It begins with the mythological times and reaches to 597 (the 5th year of the Mikado SUI-KO).

3. The "Japanese book, *Yamato-bumi* or 日^{ニッ}本^ポ書^{ショ}紀^キ *Nippon siyo-ki*," completed by TONERI NO SIN-WOO and Oho-ason YASU-MARO, in 720, in

20 volumes, beginning with the creation and ending with the year 697 ¹⁾).

These works, executed before the introduction of the Japanese *Kata-kana*-writing, are, as appears from the copies, that we have of them, generally written with Chinese writing, partly ideographic, partly phonetic; at the side of which is found the reading in Japanese expressed with *Kata-kana*, but this is an addition of later time. As a specimen we here subjoin the first lines of the *Ko-zi-ki* (古事記^キ).

而 ^テ	者 ^ハ	日 ^ビ	日 ^ビ	神 ^{カミ}	名 ^ナ	於 ^タ	天 ^{アメ}
隱 ^{カクレ}	並 ^{ナリ}	神 ^{カミ}	神 ^{カミ}	次 ^{ツギ}	天 ^{アメ}	高 ^{タカ}	地 ^{ツチ}
身 ^ミ	獨 ^{ヒトリ}	此 ^{コノ}	次 ^{ツギ}	高 ^{タカ}	之 ^ノ	天 ^{アメ}	初 ^{ハジメ}
也 ^{ナリ}	神 ^{カミ}	三 ^ミ	神 ^{カミ}	御 ^{ミコ}	御 ^{ミコ}	原 ^{ハラ}	發 ^{ハツ}
	成 ^{ナリ}	柱 ^{ハシラ}	産 ^{ウマ}	産 ^{ウマ}	中 ^{ナカ}	成 ^{ナリ}	之 ^ノ
	坐 ^{マシ}	神 ^{カミ}	巢 ^ス	巢 ^ス	主 ^{ヌシ}	神 ^{カミ}	時 ^{トキ}

Reading: *Ame tensi no faziméno toki taka-ma no fara ni nárimáseru kami no mi-na vá Ame no mi-naka-nusi no kami, tsugi ni Taka-mi-musúbi no kami, tsugi ni Kami-musúbi no kami, — Kono mi fásira no kami vá mina fitóri gami nárimásité, mi-mi kákusi-tamáviki.*

Translation: The three gods: Ame no mi-naka-nusi no kami, Taka-mi-musúbi no kami, and Kami-musúbi no kami, at the time of the creation of Heaven and Earth existed in the high expanse of heaven, were solitary gods and hid themselves.

As sources for obtaining acquaintance with the *Fûrû-koto*, the topographical, physical and historical descriptions (風土記^キ *Fuu-to-ki*) of Japan, collected as early as 713 come further under notice; the laws and precepts edited

1) Of this work I have made ample use in the elaboration of an historical treatise, which appeared in 1839 in VON SIEBOLD's „Nippon-Archiv“ under the title of *Japan's Bezüge mit der Koreischen Halbinsel und mit China. Nach Japanischen Quellen bearbeitet.*

It might be expected, that the style, in which these annals are written, would be characterized by undorned simplicity; but the opposite is the case. The oldest Japanese prose is completely subservient to courtly manners; it is verbose and diffuse, and any one, unless he is penetrated, like the authors themselves, with the divine worship, which they display towards the prince and his house, will discover but too soon that behind the richness of courtlike expressions lies hid — poverty of ideas.

in three different periods (三代格式 *San-dai kaku-siki*) of 820, 869 and 907; — Historical narratives and romances (物語 *Mono-gatari*); — collections of Lyric poems (歌 *uta*), as well as the Bundle of Ten thousand leaves; — Epic poems and Melo-dramatic pieces (舞臺 *Mai*, or *mai*) etc.

As philological aids towards illustration of the *Fürú-koto* deserving of mention are:

和名鈔 *Wa-mei-seo*, or explanation of Japanese names, collected by MINA-MOTONO SITAGAVU (源順), a famous poet, who died in 986. 20 volumes. There are editions of 1617, 1667 and 1851.

古言梯 *Fürú koto no bási*, or "Ladder to the old language." 1765.

雅言集覽 *Ga-gen sŷu-ran* or *Miyávi-koto-atšimé*, "View of the correct language," by ISI-GAVA GA-BAU. 1812.

雅言假字格 *Ga-gen ka-zi kákü*, "Standard of the correct language" in *Kána*-writing, by ITSI-OKA TAKE-PIKO. 1814.

倭訓栞 *Wa-gun no siwori*, or Guide to the Japanese language," by TANI-GAVA SI SEI. 1830.

b. New Japanese.

Opposed to the *Fürú-koto* is the New Japanese, as it has been in vogue since the 16th century, for the newest type of which the style may pass, in which the diplomatic documents of our time, particularly the Treaties concluded with the Western Powers in 1855, are composed ¹⁾).

The distinguishing characteristic of this style does not lie in the spelling, — for this, as the literature of this people, dating more than a thousand years ago, has undergone but few changes, — but in the analytic character, by which it forms an opposition to the antique-synthetic Japanese, and chiefly in the strong mixture of Chinese, or, properly, Japanized Chinese words, which, it is true, are governed by the Japanese element, but play so important a part in it, that this style has been, not with injustice, called the Sinico-Japanese.

Rising in the opinion of the Japanese, above the popular language proper, in dignity, conciseness and strength of expression, this style is more particularly a possession of the more civilized classes of society and, at one time more, at another less, impregnated with the foreign element, forms the book-language;

1) See p. 28. note 2.

as such, has penetrated to the lower classes of the people, and exercises its influence even on the polite conversational language and the epistolary style.

It follows, as a matter of course, that in our treatment of the Japanese language this style occupies a prominent place, and if at the same time we look back upon the old as well, it is but to be able, from a grammatical point of view, to illustrate the new as it requires.

13. LANGUAGE SPOKEN. — GENERAL CONVERSATIONAL LANGUAGE AND DIALECTS.

Almost each province of the Japanese Empire has its peculiar dialect, and the difference of dialect becomes greater, in proportion as the provinces are more distant from one another.

It is a fact confirmed by the testimony of different Japanese, whom we have questioned on the subject, that a native of the southern part of Japan and one from the northern cannot understand each other's dialect. The merchant or functionary passing from *Yédo* to *Nagasaki*, understands the dialect spoken there just as little as, on the other hand, a native of *Nagasaki* understands the language of the common people of *Yédo*.

The case is just the same with dialects of Japan, as with the many dialects, which, e. g., exist next one another in Germany. But as amidst those many dialects one general polite written and spoken language, — the High German, — has gained the ascendancy there, so in Japan also, (instead of the old *Yamato-kotoba*) a general polite spoken language has obtained admittance. It is the spoken language, at present in general use in *Miyáko* and, with slight modification at *Yédo* also, but here it is spoken by the polite classes alone ¹⁾. Since the influence of *Yédo* spreads to the most remote parts of the empire, and the instruction in the schools is everywhere given in that lan-

¹⁾ In confirmation of this assertion, we here quote the very words of OHOKAWA KITAROO as we noted them down, when uttered, „*Miyáko no stó bu-men wo yomi-más toori ní hanási-mas; káru-nga-yuèni yorósiki kotowa bakári gozdrimas. Eddo no kotoba wa, ki-nin wa yorósiki kotoba nite hanási-masu*, i. e. The inhabitants of *Miyáko* speak as one reads in a book, and therefore have only good language. With regard to the language of *Yédo*, only the polite man speaks good language.

guage, every well-bred person in the provinces makes use of it in his intercourse with the educated, and leaves the local dialect to the lower classes of the people. To foreigners, who wish to get some knowledge of the spoken language whether at *Kandgava* or at *Nagasaki*, it is not a matter of indifference to whom they apply for instruction. If they choose for language-master a servant taken from the street, he will sell them his patois for good Japanese, declares what really is good Japanese >not good," and, although it may not be his intention, gives them the means to afford Japanese functionaries — amusement. As in every language, so in the Japanese also, the dialects have their unquestionable right to existence, and knowledge of them is of importance, as well for the daily intercourse with that portion of the population that do not rise above their dialect, as for comparative philology; but to intercourse with the well educated part of the nation, with whom the foreigner will certainly wish to place himself on a level, he gains admittance only by means of the general polite spoken language, and for this he must look about him. To take an instance, he will then use the word *watâkusi* for >I," just as the gentleman and merchant of *Yédo*, and not accept the porter's >*wâtski* or *wasi*," or a servant-maid's >*watâsi*" or >*watâ*" instead, or please himself with the *ataksa* from the district of *Yosihara*.

The ordinary conversational language differs from the book-language, both in respect of diction and pronunciation. If the book-language is succinct, and concise, the conversational is more circumstantial and diffuse; the natural consequence of the task laid on it of coming up to the rules of good-breeding, which prescribe the form of social intercourse in the different ranks of society.

These rules require from every one respectful politeness to his superiors, strict courtesy to his equals. From a people that, like the Japanese, has obtained among the Western nations the reputation of being the most civilized and most courteous on the earth ¹⁾, it is to be expected that its conversational language should express that character, and this is the case: the language familiarly spoken is a concatenation of courtly expressions and goes even so far, that a person, who has not been brought up with it, will not, to use the mildest expression, acquit it of exaggeration.

With regard to pronunciation, of which we have already spoken above (p. 21), the same phenomenon occurs as, among the Western languages, in the

1) In 1862 in the Netherlands we became acquainted with some exceptions to this rule.

French: the pronunciation deviates from the written form, and this deviation arises partly from the original inadequacy of the Japanese phonetic system, which cannot possibly express all the existant combinations of sound, partly from the development of the language, in which the pronunciation has undergone many a change, whilst the once adopted, old orthography, with but slight modifications, has maintained its historical claim.

Specimens of the Japanese conversational style in the form of dialogues have only very lately reached us.

It is true, about forty years ago, a Japanese translation of Dutch dialogues found its way into a Museum in the Netherlands, and later a place in a book about Japan ¹⁾, and every one who attached importance to the study of Japanese, in the supposition that that translation was also in the Japanese conversational style, had then to attach no small value to it; but, now that we have been able to become better acquainted with the familiar conversational style, it appears that people were misled: the translation of these dialogues is not written in the conversational, but in the book style, and therefore loses its supposed value.

The first specimen of the genuine conversational language that reached us was a pocket-work published at *Nagasaki* for the use of Japanese merchants, which we, with a view to the wants of the non-Japanese, recast and published in 1861 with the title of *Shopping-dialogues in Dutch, English and Japanese*. The Japanese it contains, is the pure conversational style in use among the trades-people.

This specimen was in 1863 followed by *Familiar dialogues in Japanese with English and French translations for the use of students*; a contribution with which the names of R. ALCOCK and LÉON PAGÈS are connected.

Now the want of aids to oral intercourse with Japan is daily becoming more prominent, and as yet it is not to be expected, that the Japanese, who reluctantly see the attempt of the foreigner to become in any degree master of their language, will themselves coöperate therein and publish dialogues, from which the foreigner may draw profit, — it may be hoped, that for that very reason the zeal of such Europeans, as apply themselves more particularly to the study of language in Japan, or do so in their intercourse with Japanese out

¹⁾ *Bijdrage tot de kennis van het Japansche Rijk*, by VAN OVERMEER FISSCHER. 1833.

of Japan, — for the Japanese language is not grown fast to the Japanese soil, — will succeed in collecting new series of dialogues and distinguishing in them the more or less polite style of speaking, the correct and the incorrect manner of expression ¹⁾).

Epistolary style.

The Japanese epistolary style (文_レ章_ヲ *Bun shō*) is the conversational language purified; it is equally subject to stamped forms, and is a model of courtliness and deferential politeness. Knowledge of it is rendered easy, because every popular encyclopedia contains a series of model letters, in which, the difference in rank between the writer and the person to whom the letter is addressed being considered, the choice of words and expressions is defined.

14. ON THE PARTS OF SPEECH.

The Japanese have old distributed the words of their language in three classes:

1. The Noun, 名_ナ *Na*, i. e. name (*nomen*). To this category belong besides the noun substantive, the pronouns, the adjectives, the numerals, and the exponents of relation, which last, placed as postpositions, do the office of our so called prepositions, as well as, in part, of our conjunctions also.

2. The Verb, 詞_{コトバ} *Kotoba*, i. e. the word (*verbum*) by eminence, and considered as the living element (*Fataraki-kotoba* working word) of the sentence.

3. Particles, formal or constituent words, generally suffixes (*suffixa*), which do the office of our terminational inflections (*casus*) such as the particles *te*, *ni*, *wo*, *va*, and therefore comprised under the name of *Tenivova* or *Teniva*.

Remark 1. By the written form 出_テ 尔_ニ = 葉_ハ or 出_テ 葉_ハ, used for the name *Teniva* by which the signification of "opening leaves" is attributed to the word, one must not be misled into the supposition, that these particles might be actual shoots of words, or what are sometimes called organic terminational inflections, and not suffixes. The form of writing quoted is nothing else, than one of the frequently occurring rebuses, in which, to arrive at the truth, the meaning of the characters employed must be overlooked.

Remark 2. In one European Grammar ²⁾ these particles are also called

1) When publishing the first edition of this grammar we were not acquainted with S. R. Brown's Colloquial Japanese, Shanghai 1863, which may be recommended to students of the Japanese.

2) RODRIGUEZ, *Elem.* § 67.

» *Sutegana*” and » *Wokiy*,” names, which require a further illustration.

Sute-gana (捨^ス 假^カ 名^ナ), i. e. deserted, or foundling-letters (a foundling child is called *sute-go*) is the name given to the terminations of Japanese words expressed with Japanese *Kana*-writing between, or at the side of Chinese characters, which words themselves are only indicated ideographically by Chinese characters ¹⁾. The marks ノ *no* and ク *ku* in 孔 *Kou-si* NO *notamava* KU (= saying of Confucius), or フ *fu* in 思^フ 子^シ, 曰^フ

omo VU are thus foundling-letters that must be taken up in the translation.

Ok-zi (置^キ 字^ジ) — the written form *Wokiy* appears to be an error of impression — is said of those characters of a Chinese sentence which, in the translation into Japanese, must not be translated separately, but passed over, as 於 in 遊^ユ *San-tsiu-ni asobu* (= walking among the

於
山
中

mountains). The *Ok-zi* thus are characters to which, in translating into Japanese, the part of statists or mute players is assigned.

By more recent Japanese grammarians the name of 體^タ 詞^ジ *Taino kotoba* corporal or bodily word (substantive) has been given to the noun, and that of 用^ヨ 詞^ジ *Youno kotoba*, or *Fataraki-kotoba*, = effective word to the verb, whereas for the particles the name of *Teniwova* has been retained.

If the Japanese grammarians confine themselves to the distinction of three classes of words, we, to be able to fix the logical and grammatical value of the words properly, must apply our grammatical categories, our distinction of the parts of speech to the Japanese language. Consequently we distinguish 1. Nouns, (under which are included 2. Pronouns,) 3. Adjectives, 4. Numerals, 5. Adverbs, 6. Verbs, 7. Suffixes (*postpositions*) simple, answering to our terminational inflections, and such as answer to our prepositions and conjunctions, 8. Interjections.

1) Compare pag. 34.

15. A GLANCE AT THE ARRANGEMENT AND CONNECTION OF WORDS IN
JAPANESE.

The laws for the arrangement of words, which govern the Japanese syntax, also govern the formation of the words themselves, that is: the manner, in which that language, from its monosyllabic roots, has formed words, and from those existing words has formed, and is still forming new ones, is subject to the same laws, as the manner in which the elements of sentences standing in relation to one another are governed. A concise view of those laws should, therefore, precede the theory of the grammatical forms of words.

The Japanese construction of words is based on two principles, viz: that of *Predicative Apposition*, and that of *Subordination* or order of dependance.

A. Predicative Apposition.

The subject, if it is named, precedes, the predicate follows, the subject being mostly separated from the predicate by an isolating particle () \), whereas the predicate, in the absence of personal inflections of the verb, is not joined to the subject grammatically. As the subject too is left without a sign of the nominative, a congruency of predicate and subject properly so called does not exist.

B. Subordination.

Every modifying word precedes the word to which it belongs. —
Application:

1. The attributive definition, be it a genitive, or adjective, is thus placed before the word to which it belongs.

Thus *Yáma-móri*, mountain-wood, *Móri-yáma*, wood-mountain; *Ame ga furu*, rain-fall, raining; *Nátsuno ame*, summer-rain; *Truyóki ame*, heavy rain; *Yóku*, well; *Yóku wakári*, understanding well; *Hána-háda yorósiku*, very well. Consequently the connectives answering to our *is, at, of, through, with, on, under, before, after, for, by* etc. etc. become suffixes to the word, which is their attributive definition. This takes place also with the noun, which is to be considered as the attributive definition of the inflexion.

2. The verb is placed before the connective (*conjunctio*), because it is governed by it.

Instead of „I go, because he goes,” an expression is used answering to „he to go because || I going am.”

3. The adverb precedes the adjective or the verb, and the subordinate or dependent proposition, in quality of adverbial definition, precedes the principal proposition.

E. g. „*The sun brightly shining is,*” instead of our „*The sun is shining brightly.*”

4. The predicate is placed before the copula, because the meaning included in the predicate adds a definition to the copula (be, is).

E. g. „*The flower in bloom is,*” for our „*The flower is in blossom,*” or „*the flower blooms.*”.

5. The object direct, as well as the indirect, is placed before its verb; the substantive phrase objective is placed before the principal proposition governing.

Instead of „*he sends a letter home; — he knows that I shall come,*” expressions are used answering to „*he || home(wards) a letter sends; — he || I come shall that, knowing is.*”

6. The verb is placed before the auxiliary verb, whether it be affirmative or, in consequence of the blending with a negative element (= not), negative.

Instead of „*he will go; I will not go;*” expressions are used answering to „*he go will, or he || (to) go willing is; I || (to) go willing not am.*”

7. The verb, by means of which a derivative verb is formed, has the root of this verb placed before it.

The saying: „*I let him go,*” is rendered by an expression equal to „*I him go let.*”

The interrogatives and certain exclamations (*interjections*), follow the word or proposition they characterize.

Instead of „*Understand you? — Oh heavens!*” we meet with expressions answering to „*You understand oh? — Heavens, oh!*”

When several definitions independent of one another belong to one predicate, then the less important precedes the more important: the definition of time is placed before the definition of place; the object indirect (Dative, Local, Instrumental, Ablative) before the object direct (Accusative).

Coördination.

In coördination of words, the last alone receives the characteristic of grammatical relationship, while the preceding ones are left undefined.

Thus if it be a series of nouns, which are linked together, the last only receives the terminational inflection, that refers to them all.

Our saying: „*The three lights of sun, moon and stars*” gets the Japanese form of „*sun, moon, stars, or three light.*” (日^ニ月^ヲ星^ノ之^ノ三^ニ光^ヲ *Zai get sei-NO san koo*). —

In the saying: „*Who has made heaven, earth, sun, moon, water, air, fire?*” only the last of the nouns linked together gets the terminational inflection of the accusative, thus *Dare ga ame, tsutsi, ſ, tsuki, midzu, kasei, ſ WO go-saku nasareta?* — Both examples, corrected, have been taken from RODRIGUEZ *Élém.* § 88.

The case is just the same with propositions linked together, the verb only of the last proposition, in like manner, receiving the terminational inflection, while the verbs of the preceding propositions, left undefined, retain their radical form.

The Japanese and the Chinese order of words, with regard to the attributive

definitions, agree, as in both these languages they precede the word to which they belong; but they differ from each other, in respect of the object (*complément*), which, as it has been shown on p. 32, in Japanese is placed before, in Chinese after the verb.

Might it be objected that in Chinese there are prepositions also such as 於, 于, 自, 由 etc. which have the word they govern placed after them, we must observe that, in our opinion, those prepositions are verbs, and therefore have the complement after them.

Inversion.

Inversion or transposed order of words plays an important part in Japanese. The Syntax will show, how it can step out of the monotonous march of the regular order of words, and without violating its laws, set off the principal elements and the definitions of a sentence rhetorically.

ETYMOLOGY, NATURE AND INFLECTION OF WORDS.

CHAPTER I

NOUNS.

§ 1. THE ROOT is the monosyllabic element of a word. Roots are, e. g.

<i>i</i> , to go,	<i>kik</i> , to hear,
<i>ki</i> , to come,	<i>ag</i> , to ascend,
<i>mi</i> , to see,	<i>sag</i> , to descend,
<i>tor</i> , to take,	<i>tat</i> , to stand.

§ 2. The verbal form, on which derivative or inflectional suffixes are grafted, is called the RADICAL OR PRIMITIVE WORD. .

The Radicals are the names either of objects or qualities, or verbs, as:

<i>Káva</i> , river,	<i>Táka</i> , high,	<i>Itári</i> , gone,	<i>Kiki</i> , hear,
<i>Yáma</i> , mountain,	<i>Fik</i> , low,	<i>Kitári</i> , come,	<i>Age</i> , raise,
<i>Kuni</i> , land,	<i>Firo</i> , broad,	<i>Miye</i> , seem,	<i>Ságe</i> , abate,
<i>Mitsi</i> , way,	<i>Nága</i> , long,	<i>Tóri</i> , hold,	<i>Táte</i> , fix, place.

§ 3. THE RADICAL IN COMPOSITION.

If a word in its radical form stands before a noun, then both words are either coördinate, or the first is to the second, as a definition, subordinate. In the latter case the rule is, that Japanese words are combined with Japanese, Chinese with Chinese.

A. Coördination takes place in expressions as: *Ame-tsutsi*, heaven-earth; — *Fi-tsüki*, sun (and) moon; — *Küsa-ki*, plant (and) tree.

天^テ地^チ *Ten-tsi*, heaven (and) earth; 日^ジ月^ゲ *Zit-get*, sun (and) moon;
 國^{コク}家^カ *Kókü-ka*, country (and) people; 草^{クサ}木^キ *Säu-mok*, plant (and) tree.

B. Subordination.

I. Subordination by way of genitive or adjective definition takes place in compositions, as:

Kava-oso, river-otter; *Oso-gava*, otter-river.
Kava-yeda, river-branch; *Yeda-gava* = branch-river.
Yáma-mori, mountain-wold; *Mori-yáma*, wold-mountain.
Taka-yáma, high-mountain; *Yoko-háma*, cross-strand.
Naga-sáki, long-cape; *Firo-no*, large field.
 天^テ神^{ジン} *Ten-zin*, heavenly gods;
 地^チ神^{ジン} *Tsi-zin*, earthly gods;
 國^{コク}人^{ジン} *Kóku-zin*, country-men, inhabitants;
 國^{コク}字^ジ *Kóku-zi*, country-writing, the *Káta-kána*.

II. The object direct or indirect, if taken in a general sense, is placed in its radical form before the verb ¹⁾).

1. The radical form occurs as object direct (Accusative) in compounds as *Ana-fori*, the hole-digger; *Kava-watári*, one who crosses a river; *Sünd-tori*, sand-fetcher, sand-skipper; *Midsu-kósi*, water-filter; *Ama-teránu*, heaven-lighting.

2. The radical form occurs as object indirect in *Ama-kuddri*, (from) heaven descending; *Te-tori*, *asi-tori*, to seize (any one by the) hands, seize (by the) feet; *Me-gake*, (in the) eye hold; *Me-sasi*, (with the) eye show, give a wink; *Ana-dori*, (in) holes catch.

III. The radical form as a definition before adjectives, e. g. *Te-boya* = hand-quick, handy, dextrous; *Asi-faya*, = foot-quick, swift of foot, fleet; *Asi-taka* = leg-high, high-legged; *O-naga*, = tail-long, long-tailed.

Remark. In composition rules of euphony are observed and bring about modifications of sound, as well with regard to vowels, as to consonants, whenever

¹⁾ Comp. H. STEINTHAL, *Charakteristik der hauptsächlichsten Typen des Sprachbaues*, p. 184, 185.

their meeting is embarrassing to the pronunciation. From *Aaa + ake*, dawn, is formed *asáke*; from *Yáma + áto*, = hill-behind, behind the hills, *Yamáto*; from *Tóyo + úra*, = rich-creek, the name of a place, *Toyóra*; from *Abúra-müsi*, cock-roach, *Abürozi*, etc.

As we must draw up the rules of euphony from the grammatical phenomena we shall, to be able to refer to them, insert the rules at the end of the Etymology.

GENDER.

§ 4. Grammatical gender does not exist. If the gender must be definitely expressed of objects in which a distinction of sex exists, then this distinction is made, A. either by means of particular words or B. as in English, in which *male-servants* and *female-servants*, »a *he-animal*” and »a *she-animal*” are spoken of, by placing 男 *O*, man, and 女 *Me*, woman, as attributive before the word.

A. To the particular names belong: *Mi-kádo*, = the sublime port, the sovereign, king or emperor. *Ki-sáki*: originally 君₂ 幸₃ *Kimi-sáki*, = princely fortune, the queen or empress; thence in the Mythology which, under the name of *Kámi*, *Kán*, = prince, chief, includes the gods, the expression *Kisáki-gámi*, i. e. higher being (*kámi*) that is consort (*kisáki*), to indicate a goddess, who is the consort of a god.

Tsitsi, *kazo*, father.

Fava (*haha*), *irova*, mother.

Mama-tsitsi, stepfather.

Mama-fava, stepmother.

O-dsi, uncle.

O-ba, aunt.

Ani, eldest brother.

Ane, eldest sister.

Tsitsi-tori, = father-bird, cock.

Fava-tori, = mother-bird, brood-hen.

B. 1. By the prefixes 男 *O* and 女 *Me* the sex is determined in

O-vi, *o-i*, nephew.

Me-vi, *me-i*, niece.

*O-ke-mono*¹⁾, male-mammal.

Me-ke-mono, female-mammal.

O-usi, ox.

Me-usi, cow.

O-mümd, stallion.

Me-mümd, mare.

O-inu, dog.

Me-inu, bitch.

¹⁾ *Ke*, hair, hairy, *mono*, being.

<i>O-inó-ko</i> , boar.	<i>Me-inó-ko</i> , sow.
<i>O-fitsüzi</i> , he-goat.	<i>Me-fitsüzi</i> , she-goat.
<i>O-sikó</i> , stag.	<i>Me-sikó</i> , hind.
<i>O-néko</i> , he-cat.	<i>Me-néko</i> , she-cat.
<i>O-kúzira</i> , male-whale.	<i>Me-kúzira</i> , female-whale.

2. Instead of the radical form *O* and *Me* the genitive attributive *Ono* and *Méno* also occur.

<i>Ono-ko</i> , male-child, boy.	<i>Méno-ko</i> , female-child, girl.
<i>Ono-kami</i> , a god.	<i>Méno-kami</i> , goddess.

Remark. When *Ono* and *Méno* are contracted to *On* and *Mén*, then the pure sounds *k*, *s*, *t* if following, generally pass to the troubled *g* (*n*), *z* (*nz*), *d* (*nd*)¹.

From *ono* + *tori*, male-bird, becomes successively オドリ *ondori* and オドリ *odori* (pronounce *ondori*); from *meno* + *tori*, female bird, メドリ *mendori*, and メドリ *medori* (pron. *mendori*); from *meno* + *sáru*, female-monkey, メザル *menzaru* and メザル *mezaru* (pron. *menzaru*); from *meno* + *tora*, female-tiger, メドラ *mendra* and メドラ *medora* (pron. *mendra*); from *meno* + *kataki*, female-enemy, メガタキ *me-gatáki* (pron. *mengatáki*).

3. There come under notice also *Ko* (子^コ) and *Me* (女^メ), lad and lass, with antecedent attributive definition.

<i>Otó-ko</i> ²), lad, man.	<i>Oto-mé</i> , virgin, maid.
<i>Musü-kó</i> = begotten son, (my) son.	<i>Musü-mé</i> = begotten maid, (my) daughter.
<i>Fikó</i> , young nobleman.	<i>Fimé</i> , young lady.
<i>Kana-yáma fikó no kami</i> , the god of the ore-mountain.	<i>Kana-yáma fimé no kami</i> , the goddess of the ore-mountain.
<i>Mi-koto</i> , Sublimity, Highness.	<i>Fimé-gami</i> , goddess.
<i>Ono mi-koto</i> , His Highness.	<i>Fimé no mi-koto</i> , Her Highness.

The old-Japanese also has *ki* and *mi* instead of *ko* and *me*, probably with a view to the vocal-harmony; thence *Izana-ki* and *Izana-mi*, = male-goer to and fro, female-goer to and fro, name of the divine pair that first mingled carnally.

1) Comp. Introduction, p. 15, line 8.

2) *Oto*, old-Japanese for *ono*, genitive attributive of *o* (小), small, young.

C. The ideas of male and female are sometimes transferred to objects without sex, for the purpose of characterizing the one as big, strong, rough, the other as little, weak and mild, or to indicate other peculiarities of one or the other of the sexes; e. g. *O-matsū*, the masculine firtree, or *Kuro-matsū*, the black firtree ¹⁾; *Me-matsū*, the feminine firtree, also *Aka-matsū*, the red pinetree ²⁾).

Two islands being next each other, when they are of unequal size, are often denominated *O-sima*, man-island, and *Me-sima*, woman-island.

Me-ikūsa, a female-army, means a weak army (= *Yowāki ikūsa*); *me-nizi*, a female-rainbow, is the name of the faint by-rainbow. *Me-kavāra* or feminine-tile is the name given to flat tile (*fira-kavāra*), on which the rollshaped (*māru-kavāra*), as the masculine tile (*O-kavāra*), rests.

D. The Chinese expressions, used in connection with Chinese names for female and male, are for quadrupeds 牝^ニ 牡^ノ *fin* and *bo*; for birds 雌^シ 雄^ヲ *si* and *yuu*, e. g. 牝^ニ 馬^ノ *fin-ba*, mare; 雄^ヲ 雉^ヲ *yuu-tsi*, cock-pheasant.

NUMBER.

§ 5. The grammatical distinction of singular and plural is wanting. The noun used in its radical form expresses the idea generally and leaves it undetermined, whether the said object is to be adopted in the singular or plural.

Only when it is strictly necessary to make the general idea appear in a definite sense as something either singular or plural, such is expressed in one way or another.

A. In Japanese words the singular is expressed by the numeral 一 *ittō*, one;

Ittō yo, one night.

Ittō kado, one corner.

> *tose*, one year.

> *katamari*, one clog.

' > *tābi*, one time, once.

> *fāna*, one flower.

in Chinese words by 一箇^カ, *ikka* or *ikkāno*, as

一箇^カ 所^ヲ, *ikka sūyo*, one place;

一箇^カ ノ 地^ヲ *ikkāno tsi*, one piece of ground.

More amply, when treating of the numerals.

1) *Pinus massoniana* LAM.

2) *Pinus densiflora* SIEB. et ZUC.

B. The plural is expressed:

I. By a repetition of the noun, for so far as a distributive generality ¹⁾ indicated by the repetition includes the idea of a plural. *Yáma*, hill; *Yáma-yáma*, every hill.

The number of such repetitions is determined by custom. In the pronunciation the accent lies on the first part of the compound, while the second occurs as a soft prolongation of the sound, and the consonant, with which it begins, undergoes a softening and becomes impure. Examples:

國 クニ <i>kuni</i> , country, province;	國 クニ ヲ <i>kuni-guni</i> , each country, every province.
郡 コホリ <i>kohóri</i> , <i>koóri</i> , district;	郡 コホリ ヲ <i>kohóri-gohóri</i> , every district.
村 ムラ <i>múra</i> , village;	村 ムラ ヲ <i>múra-múra</i> , each village.
邑 サト <i>sato</i> , village;	邑 サト ヲ <i>sato-zato</i> , each village.
町 マツシ <i>mátsi</i> , ward, street;	町 マツシ ヲ <i>matsi-matsi</i> , every ward.
家 イヘ <i>hé</i> , <i>é</i> , house, family;	家 イヘ ヲ <i>hé-é hé</i> , every house, each family.
戸 イヘ <i>fe</i> , <i>he</i> , door, family;	戸 イヘ ヲ <i>fe-fe</i> , door for door, every family.
社 ヤシロ <i>yasiro</i> , chapel;	社 ヤシロ ヲ <i>yasiro-yasiro</i> , every chapel.
山 ヤマ <i>yáma</i> , hill, mountain;	山 ヤマ ヲ <i>yáma-yáma</i> , every hill or mountain.
處 トコロ <i>tokóro</i> , place;	處 トコロ ヲ <i>tokóro-dokóro</i> , every place, everywhere.
隅 ズミ <i>sumi</i> , corner;	隅 ズミ ヲ <i>sumi-zumi</i> , every corner.
間 マ <i>ma</i> , space, (place and time).	間 マ ヲ <i>ma-ma</i> , every space, every time.
間 アイ <i>ai</i> , space between;	間 アイ ヲ <i>ai-ai</i> , mean-while.
橋 ハシ <i>fási</i> , <i>hási</i> , bridge;	橋 ハシ ヲ <i>fási-bási</i> , every bridge.
己 オノ <i>ono</i> , one;	各 オノ ヲ <i>ónó-ónó</i> , each.
人 ヒト <i>fitó</i> , one, man;	人 ヒト ヲ <i>fitó-bitó</i> , every one.

¹⁾ „Die Wiederholung der Substanzwörter bezeichnet nicht den Plural, auch nicht schlechthin Mehrheit, sondern distributive Allheit, die wir am besten durch „jeder“ wiedergeben.“ — STEINTHAL, *Typen des Sprachbaues*, pag. 158.

親 <small>おや</small> <i>oya</i> , old;	親 <small>おや</small> <i>oya-oya</i> , both parents.
役 <small>やく</small> <i>yákû</i> , office;	役 <small>やく</small> <i>yákû-yákû</i> , every office.
世 <small>よ</small> <i>yo</i> , age, time of life;	世 <small>よ</small> <i>yo-yo</i> , every age.
年 <small>とし</small> <i>tosi</i> , year;	年 <small>とし</small> <i>tosi-tosi</i> , each year.
日 <small>ひ</small> <i>fi</i> , day;	日 <small>ひ</small> <i>fi-bi</i> , every-day.
時 <small>とき</small> <i>toki</i> , time, hour;	時 <small>とき</small> <i>toki-doki</i> , always, each hour.
色 <small>いろ</small> <i>iro</i> , 1) color, 2) sort;	色 <small>いろ</small> <i>iro-iro</i> , every color or sort.
級 <small>きゅう</small> . 品 <small>しな</small> <i>sina</i> , 1) degree, rank, 2) quality.	品 <small>しな</small> <i>sina-zina</i> , every quality, every article.
種 <small>しゅ</small> <i>shyu</i> , sort;	種 <small>しゅ</small> <i>shyu-zshyu</i> , every sort.
様 <small>さま</small> <i>sama</i> , the look, the mien;	様 <small>さま</small> <i>sama-zama no</i> of every form.
度 <small>たび</small> <i>tabi</i> , journey, turn;	度 <small>たび</small> <i>tabi-tabi</i> , each turn.
藥 <small>くすり</small> <i>kûsûri</i> , medicine;	藥 <small>くすり</small> <i>kûsûri-gûsûri</i> , every medicine.
聲 <small>こゑ</small> <i>koyé</i> , sound;	聲 <small>こゑ</small> <i>koyé-goyé</i> , each sound.

II. The plural is expressed by nouns used adjectively, which signify a quantity, generality.

1. In composition with Japanese words (*yomi*) are used:

多 おほく *ohókû no*, *oókûno*, many. *Oókû no fitô*, many people. *Oókû no kane*, much money, in opposition to *súkôshi no kane*, little money.

大 たい 勢 せい *tai-sei no*, in great power, in multitude. *Tai-sei no fitô*, people in multitude.

大 たい 壯 そう *tai-sô no*, *tai-soo no*, exceedingly.

澤 たく 多 たん 山 さん *tákû-sân no*, abundant.

色 いろ *iro-iro no*, of every color or sort, of all sorts. *Iro-iro no fâna*, all sorts of flowers. *Iro-iro no yákû nin*, functionaries of every rank.

品 しな *sina-zina no*, of every quality.

様 さま *sama-zama no*, of all sorts. *Sama-zama no wake*, all the different judgements. *Sama-zama no mono*, things of all sorts.

數 かず *kâsû-kâsû no*, numerous.

種 しゅ *shyû-zshyû no*, *shu-shu no*, of every sort. *Shyû-zshyû no fitô*, people of every sort.

一切 *is-sai no*, all. 一切衆生 *is-sai no shu-shyō*, all living beings.

Moro-moro no, all. [from 双 *moro*, both]. *Moro-moro no hito*, all people; *moro-moro no mono*, all things; *moro-moro no tsutsi-rui*, all sorts of earth. *Taka moro-moro no tori wo kásunū*, the falcon plunders all birds.

2. In composition with Chinese words (*koyō*) are used:

數 *su*, number, many.

數代 *su-dai*, many generations.

數万 *su-man*, many tens of thousands.

| 年 *su-nen*, many years.

| 月 *su-gei*, many months.

| 千 *su-sen*, many thousands.

| 日 *su-zit*, many days.

| 百人 *su-byákū nin*, many hundreds of men.

| 人 *su-zin*, many people.

諸 *sho*, every, all.

諸國 *sho-kōkū*, the countries.

諸役 *sho-yákū*, the functions.

| 方 *sho-fau*, the regions.

| 説 *sho-sétsū*, the arguments.

| 物 *sho-buts*, the things.

| 藝 *sho-kei*, the arts.

| 人 *sho-nin*, mankind, the people.

| 職 *sho-shyōkū*, every trade.

| 宗 *sho-siu*, the sects.

| 士 *sho-si*, the warriors.

III. The plural of a noun is also expressed by one or another suffix, which signifies a quantity or generality, and either must be considered as coördinate, as e. g. *Co* in *I and Company* for *we*, or with the preceding word forming a collective word, as e. g. *man-kind* for *men*. These suffixes are, *ra*, *domo*, *gara*, *bara*, *nami*, *tatsi*, *shu*, *gata*, *nado*.

1. *Ra* (等) signifies a class of persons or things without any distinctive, e. g. *Yatsükare*, subject or vassal; *Yatsükarerá* (臣等), subject and class, all that belongs to the category of subjects, the subjects (or vasals).

Otoko, man; *Otókora* (男等), man and class, all that belongs to the category of man, men.

Fiyak-shyōu rá (百姓等), or *Nou-min rá* (農民等), country-people.

Ware, the I; *Warerd* (吾等), I and class, we. *Nandsi*, thou; *Nandsird* (汝等), you.

Kord, something that is here, this; *Kordrd* (是等), this and class, such. *Koreráno nozomi*, such a desire, a desire of that nature¹). *Koto*, matter; *Korerá* no *koto*, such a matter. *Sono mono*, such a one; *Sono monord* (其者等), such a one and C^o., such persons²).

Migi (pronounce *mingi*), on the right, in a writing referring to what precedes. *Migird*, all that precedes, the aforesaid. 右^ニ等^ノ 諸^ノ 入^ニ 費^ビ, *migird no etyo niu-fi*, the expenses of all the aforesaid³).

Atsi kotsi, there and here; *Atsira kotsira*, all that is included in there and here.

Kova Wani no kimi, *Kamo no kimi rd ga oya nari*, this is the father of the princes (princely houses) of *Wani* and *Kamo*.

Remark. If we are at liberty to consider *ra* as a coördinate word, and then again as a suffix that forms collective words, logic will require the first, seeing that such an expression and *I and Company* really answers to *we*, which is not the case with the expression *my company*, by which "I" may be excluded.

2. *Tomo*, *domo*, mate, fellow, companion, particularly in the spoken language, for persons and things.

Watdkusi no tomo, my mate or friend; *Watdkusi domo* (我共), I and mate, we; *Watdkusi domono hon*, our book. *Ko*, child; *Ko-domo*, a mate who is a child, (my or his) child; *Ko-domo ra* or *Ko-domo domo*, (my or his) child and mate, (my or his) children. *Ke-rai*, attendant; *Ke-rai domo*, attendants, the suite of a prince. *Sono mono domo* (其^ノ 者^モ ドモ), such persons⁴). *Ware*, I; *Ware domo*, we. *Mi*, I myself; *Mi domo*, we ourselves; *Mi domo ga kimi*, the prince of us ourselves, our own prince. *Ohókuno taka domo*, falcons in multitude. *Yebisu domo wo tairakésimü*, he has the savages subjected. *Takano na tomowo sirúsü*, to give up the different names of the falcon. *Neko*, the cat; *Neko domo*, the cats. *Mämd*, horse; *Mämd domo*, horses.

3. *Gara*, series, row; division of objects distributed in classes.

Fitö, man; *Fitö-gara* (人品. 人柄), series of men. *Fitö-gara no yauni*, after the manner of men. *Fi-gara* (日次), series of days. *Koto*, matter; *Koto-*

1) *The Treaty between the Netherlands and Japan, concluded at Yedo, 18th August, 1858, Art. II, al. 12.*

2) *Ibid.* Art. VI, al. 9.

3) *Ibid.* VIII, 2.

4) *Ibid.* VI, 10.

gara, series of matters. *Tomo* (友・朋), fellow, mate; *Tomo-gara* (倫・輩・曹・儔), a row of companions, a series or class (of men or brutes). *Waga-tomo-gara* (吾輩), the class of the I, we. *Nandsi ga tomo-gara* (爾曹), the class of you, you. *Nézumi no tomo-gara* (鼠之儔)¹⁾, the mouse-kind.

4. *Bara*, group.

Taka-bara (竹林), bamboo-wood. *Mttsü-bara* (松林), fir-tree-wood, a group of fir-trees. *Nandsi-bara* (汝曹), your group, you. *Tono-bara* (黨曹), they there without.

5. *Nami* (次), series.

Fi-nami, series of days. *Tsüki-nami*, series of months. *Se-ken-nami*, the common people. *Fütö-nami*, the people. *Wa-nami* (吾儕), my series, we.

6. *Tatsi* (等々)²⁾, row of persons who are, or may be, in an upright posture for, or at a given time, host.

Yäkü-nin, functionary; *Yäkü-nin-tatsi* (役人等), row of functionaries, functionaries. *Kami*, god; *Kami-tatsi* (神等), series of gods, gods. *Kono mi-fasira-no Kamiva mina Wataravi-agatani masu Kami-tatsi nari*, these three gods are a series of gods residing in the district of *Wataravi*. — *Kono fütä fasira no kamiva minasokö-ni narimaséru Kami-tatsi nari*, both the gods are gods sprung from the bed of the river. *Tomo*, fellow, friend; *Wadäkusi no tomo-tatsi*, my friends.

7. *Süu*, *Siyu* (眾シユ), *šu*, also *su*, in the written language 眾シ中ヂ, *siu-dsyu*, company, circle of persons. *Samürdi siu*, band of warriors, warriors, *Onägo-siu*, circle of women.

Remark. Bot expressions, *samürdi-siu* and *onägo-siu*, already given by COLLADO as forms of the plural, are acknowledged by natives of *Yédo*, in answer to our personal inquiry, to be good Japanese, in colloquial style. Thus, when in Alcock's *Japanese Grammar* (page 19, line 6 from the bottom) it is remarked: RODRIGUEZ speaks of a fourth (particle expressing the plural), *soo*, but this appears to be always a prefix. It has reference to number, but is not indicative, as alleged, of *rank*, while the other three (タチ・ドモ・ヲ) undoubtedly are," it appears that there the difference between 數ス *su*, number,

1) Jap. Encycl. 39, 6, v.

2) Instead of 等 occurs 達, but only as the phonetic representative of *tatsi*.

multitude (see page 56), and the 衆_シ *shu, su*, used elliptically is not taken notice of. 連_レ印_シノ人_ニ數_ス the persons who put their seal (to this document and signed it).

8. *Gata*, pronounced *ngata*, = *no gata*, side of.

Mi-kata, the side or party of the Mikado. *Teki no kata*, the hostile party. To indicate the plural *gata* is used for high persons, and characterizes deep respect towards them.

Dai-miygu, = great name, nobleman; *Dai-miygu-gata* (大名方), the noblemen, the nobility. — *Tono sáma*, young nobleman; *Tono-sáma-gata*, young noblemen. — *Te-mae-sáma*, you, Sir; *Te-mae-sáma-gata*, you, Sirs or gentlemen. — *Ka-nai-sáma-gata*, the gentlemen house-mates, your family. — *O-ko gata*, your Highness's children, your children. — *Dzyo tsiu gata* (女_ヲ中_ヲ方_ヲ), women of quality, young gentlewomen.

9. *Nado*, from *nani-to*, *nando*, whatever, and so forth, and such (等, vulgo 杯. ホ). *Iyé-nado*, house and so forth, house and such like, houses. — *Samúrdi-nado*, warriors.

As the grammatical distinction of singular and plural is wanting, so the compound words, which express a plural, have no separate declension.

Remark. With a view to courtesy, which particularly dominates the spoken language, it is not a matter of indifference which of the words given, is used to indicate the plural. *Ba*, *domo* and *nado* refer directly to a class of persons or things and therefore are used when one speaks of his own or of subordinate people, or in general of objects, to which no importance is attached. — *Gara* and *bara* belong to the written language. — *Tatai* implies respect, and *gata*, side, the highest respect, which is analogous to our "on the part of the King" for "from the King."

It is natural, that more or less elevated expressions, which from politeness are used to others, are not applied to oneself and one's own.

IV. The plural is also expressed by adverbs, as *Mina* (皆_ニ), together, *Nokorásu* (不_レ殘_ズ), without exception, and *Koto-gótoku* (悉), generally, which then precede the predicative verb to which they belong, for instance, *Moto sinawa mina yorósii*, the article itself is together good, the articles themselves are all good. — *San-kan nokorásu mitsúki-monowo taté-matsuru*, the three empires offer without exception tribute. — *Tane koto-gótoku mewo idásu nari*, the seed shoots generally, all the seed shoots.

ISOLATING OF THE NOUN.

§ 6. The suffix ヲ *va*, ヲ *wa*, ヲ *ba*.

Every one, who for the first time hears a Japanese harangue, is struck by the continual repetition of the little word *wa*, which pronounced in a sharp and high tone and followed by a pause, breaks off the equable flow of words, in which the speaker then proceeds in his ordinary tone of speaking. On a hearer, not acquainted with the language, this little word with its resting point makes the impression, that the speaker would emphasize what he has just said, and separate it from what follows. And that impression is correct. *Wa*, ヲ, in the book-language ヲ, *va*, is an emphatic suffix or rather an interjection, intended to isolate some word or saying, and to separate it from what immediately follows. We do the same, when we raise the voice at some word and, after a pause, continue, speaking in our ordinary tone.

Va or *wa* therefore is used, in the first place, to separate the subject from the predicate, as in *Tama va yama yori idsu*, = the jewels || mountain out come (jewels come out of mountains); and it may not cause surprise when, on that account, it is understood as characteristic of the subject and consequently as the sign of the nominative, which, strictly considered, it is not. It is indeed joined to the subject, but not exclusively, and serves to isolate every other relation, every dependent case. The isolating power of *va* finds its equivalent in expressions like as to, with regard to, *quant à Fr.*, *quoad*, *quod attinet ad*, Lat., *wat...aangaat*, Dutch.

Whenever *va* isolates the subject, it answers to the Chinese 者 *shè*, which has the signification of a "definite something" and passes for a relative pronoun. As a euphonic modification of *va*, ヲ *ba* also occurs.

The subject and the predicate are not always separated by *va*, but how necessary this separation sometimes is, appears from the instance quoted, which, with the omission of *va*, may also signify: "jewel-mountain from come," i. e. be produced from a jewel-mountain.

Examples: 獅 ^シ子 ^シハ百 ^ハ獸 ^ノノ長 ^{ナリ}ナリ, *Sisiva faku-ziuno tsiyau nari*, the lion is the head of all brutes, or: as to the lion, he is the head etc. — 牛 ^{ウシ}ハ田 ^タヲ耕 ^ス畜 ^{ナリ}ナリ, *Usiva tawo tagavesu tsiku nari*, as to the ox, he is a field-ploughing domestic animal. — 獺 ^{タヌキ}ハ水 ^{ミヅ}中 ^ニニスム, *Osova sti-tsiu ni sumu*, = the otter in (the) water lives.

DECLENSION.

§ 7. The relations of one noun to another word, or its cases, are expressed by suffixes, by particles (*Teniwowa* or *Tsüké-zi*)¹⁾, which generally have a definite signification, and, arranged, according to our declension, are limited to the following.

Nominative (subject) and Vocative. . .	
Accusative (object direct).	ヲ wo.
Genitive.	ガ ga (pronounced <i>nga</i> , <i>ia</i>), among inexact writers often カ ka.
Qualitative Genitive.	ノ no, old-Japanese also ナ na and ツ tsu, originally tu.
Dative and Terminative.	ヘ ve, he or イ ye, e (wards).
Index of the relation of the Place,	ニ ni (in, at), ト to (to).
Means and Instrument	ニ ni, テ te.
	ニ テ nite, デ de (pron. <i>nde</i>).
Ablative.	ヨ り yori, カ ラ kara (out, from).

ヲ *wo* alone, which indicates an object direct is characterized as a real form of declension, the other inflections belong to the suffixes, that have their own signification. If, notwithstanding, they are here already cited and illustrated, it is for the behalf of those, who do not willingly dispense with the ordinary declensions.

Explanation.

I. NOMINATIVE. The primitive form of a noun is at the same time that of the nominative, which thus has no inflectional termination. In imitation of former grammarians the suffix ヲ *wa*, vulgo ヲ *wa*, has been considered as a characteristic of the Nominative, but as this suffix is merely an isolating particle, which may also be of use with other cases, it must not be longer considered as a definite characteristic of the Nominative (subject)²⁾.

1) See Introduction, § 14. 3. pag. 43.

2) „Keine altaische Sprache hat einen Nominativ.“ H. STEINTHAL, *Charakteristik der hauptsächlichsten Typen des Sprachbaues*, 1860, pag. 186.

VOCATIVE. The poet sometimes stretches or doubles the final sound of a noun, to make known, that his feelings are thereby affected, or that he invokes the object. This emphatic prolongation of sound, by which the vocal-harmony comes into play, belongs properly to the interjections, and has the same effect as our exclamation *O!* or *Oh!*

Hána, flower; *hánaa!* (花^ナ 兮^ナ) o flower! oh the flower!

Tori, bird; *torii!* (鳥^ト 兮^ト) o bird!

Mi, three; *mii!* (三^ミ 兮^ミ).

Yo, four; *yóo! yowo!* (四^ヨ 兮^ヨ).

... *u*; ... *uwo!*

As exclamation ㄣ, *wo* occurs, e. g. in *Iro va nivoveto tsirínärwó*, = the colour with the smell corruption o! i. e. oh! that the colour with the smell should vanish!

Besides, ㄣ *yo*, just as in German: *Feuerio! Mordio!* is used as an emphatic suffix and, added to the simple root of a verb, strengthens the Imperative, e. g. *Towo akéyo*, open the door!

II. ACCUSATIVE. If the object direct of a transitive verb is indefinite, it is placed before the verb in the primitive form and the logical accent falls upon the verb' e. g. *Kúsá kari*, = grass to mow. If the object is definite (*Accusativus definitus*), it is characterized by *wo* and at the same time is accentuated, e. g. *Kúsáwó karu*, = grass (or the grass) to mow. If it is to be brought out with emphasis as the subject of conversation, then the accusative is isolated by the particle *va* besides, and the form *wova* is obtained, which for euphony passes over into *wobá*, and is frequently pronounced *oba*.

Examples. *Tori-odósivá tori kedamonowó odósü mono nári*, the scarecrow || is something that frightens birds and beasts. — *Uwó tóru ami vá uwowó toru gu nari*, = the fish catching-net, is a fish catching-net. — *Mídzü kumi*, water scooper. — *Ikéno mídsuwó kumü*, to scoop the water from a pond. — *Kefurino nobóruwó, mîrü*, to see the mounting of the smoke. — *Kamini níkümü tokóro o ba mótte simowó tsükü koto nákére*¹⁾, with that which people disapprove of in their chief, they must not charge their inferiors.

In the book on the Middle-Way (中庸 Cap. IX) after what a man may un-

1) *The Grand Study (Dai Gaku)*, I, 2.

dertake of what is great has been summed up, there follows as antithesis: >but he cannot keep the Middle-Way," which the Japanese translation very correctly expresses by 中^ち庸^よヲバ^{ヲバ}不^ふ可^か能^に也^也 *Tsiu-you wóbá yóküsu békárázu*. It would have the same effect, if it were: >*Tsiu-you wa, kórewo yoküsu békárázu* = but the Middle-Way — that can one not keep." The form *Tsiu-you wa* cannot, it is plain, pass for an accusative. On the other hand the saying: >*Müma sárú wo ba nava nite korewo sibáru*, = the horse and the ape — with a rope (one) binds them fast," contains an unnecessary repetition of the object, characterized as accusative. If the *wo ba* is perserved, the *kórewo* is superfluous; if the *kórewo* remains, *Müma sárú va* must remain, the *wo* being superfluous.

The use of *wo* in *Kai-henwo isi-kabewo tsüku*, to build a wall on (or along) the seaside, deserves notice. — *Nipponno bu-naiwo riyo-kau-suru men-giyo* (日本ノ部内ヲ旅行スル免許), permission to travel through the inland of Japan¹⁾. The Accusative employed here indicates a continuous motion which we express by means of *along, through*.

III. GENITIVE. 1, ガ *ga*, な *na* (之), in pronunciation sharp toned, characteristic of the genitive relation, sets forth the object as something taken in a definite sense, and has the effect of *of the*. The genitive subordination by means of *ga* is considered disrespectful; thence the speaker applies it only to himself and to persons and things of which, having higher persons in view, he makes no case. One says, indeed, *Wáregá* or *Wátákusigá*, = of the I, of me, and *Aregá*, of him; but *ga* is not used with those nouns and pronouns, with which respected persons are addressed or indicated²⁾.

Examples. *Ko va Misima-agata-nusi gá oya nari*, this is the progenitor of the bailiff of the district of *Misima*. — *Kono kamivá N. N. ra gá oya nari*, this god is the progenitor of the N. N.s.

Fútó mina Sukunegá kau-rikiwo zo kan-zi kerí, each admired *Sukune's* strength. —

1) *Netherlands and Japanese Treaty* I. al. 3.

2) This *RODRIGUEZ* also must have meant, when he, according to the French edition § 7, says: „*ga* s'emploie comme pronom de la troisième personne, pour les inférieurs, et comme pronom de la première, par humilité." Let the misprint „comme pronom" be altered to „après" or „pour le pronom," and the agreement with our assertion will be found. A pronoun, *ga*, does not exist. The same mistake is met with in *Alcock's Japanese Grammar* of 1861 p. 18, where we read: „*ga*, a sign of the genitive in nouns, is used as a pronoun in the third person for inferiors, and in the first person as a term of humility."

Kai-mongá dake, the peak of the sea-port (*Kai-mon* is the name of the entrance to the bay between the provinces of *Ósēmi* and *Sētōma*).

Sagámino Mīragá sáki, the cape of the *Sagáman* *Mīra*, the cape of *Mīra* in the province of *Sagámi*. — *Amegá itá* (天下), under the heavens, the sublunary world. — *Ftōwo nai gá stont su*, to estimate others at the value of nothing, to consider others of no value. — *Kárē*, being so, *Kárēgá yūēni*, = for the reason of the being so, on account of the state of affairs. — *Watákusi gá ki-mono*, the dress of me.

ガ *Ga*, no index of the subject.

The particle *ga* is also considered as an emphatic definite characteristic of the subject. Now the question arises, if a particle, which, as it most evidently appears from the instances cited, is an emphatic definitive characteristic of the genitive, can also be one of the nominative. The answer is negative. The cases, in which *ga* is considered as an emphatic nominative termination, are capable of a conception, which leaves to this particle its value of a characteristic of the genitive, and besides places in a clear light the reasons, why *ga* has that effect, which is ascribed to it as an emphatic characteristic of the subject. An instance will make this clear. Speaking of an undertaking the question is proposed: »Is there MONEY for it?» and which is answered by: »There is money for it." Now in the question money is the subject, which after the Japanese arrangement, is placed first and, as a subject first brought into conversation, isolated by *wa* or *wa*. In the answer, on the contrary, the predicate »there is" logically has the greater weight, and the subject »money," as subordinate attributive definition, precedes the predicate, as genitive, emphatically characterized by *ga*. The answer: »There is money" changes to: »of money the presence (is)"¹⁾. The question sounds in Japanese: *Kanewa árimásūká?* the answer: *Kanegá árimásū*.

Another instance consisting of the words *fi*, day, and *kuretá*, become dark. To the question: *Fiwa kuretaká?* = the day (as to the day) || has become dark? i. e. has the day approached the end? as answer, follows: *Fi gá kuretá* = the day's having become dark is, i. e. the day has become dark²⁾.

1) It must be kept in view that in Japanese no congruency, properly so called, of the predicative definition with the subject exists. See Introduction § 15 A. p. 44.

2) This instance is taken from the „Japanesch en Hollandsch Woordenboek van den Vorst van Nakats" 1810, letter *f*.

The *Shopping-Dialogues* are rich in instances, which plead for this conception.
E. g. pp. 1 and 2:

The buyer. I have come to buy something = *Watakūsi wa kai mononi maitta.*

The seller. What will you buy? = *Naniwo O kái násárū ká?*

The buyer. What is there? = *Náni ga ári-másūka?*

The seller. There are lacquered goods inlaid with mother of pearl = *Awo-gūi mono ga ári-másū.*

The buyer. Are there any gold-lacquered goods? = *Máki-ye monowa ári-másūka?*

The seller. Yes, gold-lacquered goods are at hand = *Hei. Maki-ye mono ga árimásū.* —

Question: *O ko samagata wa ikága de iraserare másūka?*, your children, how do they do? — Answer: *Súeno ko ga sugure masénū* ¹⁾, the youngest child is not quite well.

Therefore is said rightly for »it snows" *Yukiga furū* or *furi-másu*, = of snow come down is, whereas *Yukiwa furū* = with respect to the snow, it is coming down, would be a definition which attributes »come down," the predicate, to the snow. The same is the case with *Fokáno fūné ga tsūki-masta* ²⁾, there is another ship arrived, properly the arrival of another ship has happened, whereas *Foká no fūné-wa tsūki-masta*, would signify: another ship — is arrived," the subject now being »another ship" the idea to which the most importance is attached, and on which the attention is first fixed. The degrading of the subject to attributive genitive of the predicate is a phenomenon, that commonly occurs in the Altaic languages ³⁾, and in the Chinese also, plays an important part. Thus, to choose a classical expression, the saying 回爲人也 *Hoei wei zin yè*, means Hoei is (or was) a man, Japanese *Kwai wa fútó tó nari*. Hoei is here the subject brought under consideration, of which something is said. On the contrary the saying of CONFUCIUS: 回之爲人也 ⁴⁾, Japanese *Kwaiga fútó tó nari*, = Hoei's a man to be (is), lays the accent emphatically on the predicate »to be a man," which we might express by »Hoei was eminently a man."

1) Copied, with correction, from R. ALCOCK, *Familiar dialogues*, pp. 1, 2.

2) R. BROWN, *Colloquial Japanese*, p. 1, n^o. 6.

3) STEINTHAL, *Characteristik etc.*, p. 186.

4) *Tschung-yung*, Cap. VIII.

Still worthy of a place here, is R. BROWN's remark in his *Colloquial Japanese*, pp. XXXIII and XXXIV, his opinion concerning the power of both particles being fully confirmed by our illustration.

„*Wa*, which is merely an isolative particle, serving to separate a word or clause, from the words that follow it, is not a sign of the nominative, though it frequently stands between the subject and its predicate... *Wa* is a sort of vinculum around a collection of words, and serves to give definiteness to this group of words, distinguishing it from the other elements of the propositions... *Nga* or *ga* (と) is used for the same purpose, except that it seems to be more emphatically definitive. — The difference between *wa* and *nga* is scarcely translatable, but is to be expressed by the tone of the speaker's voice, rather than by any corresponding word in English. The native ear at once perceives the difference, and a foreigner can acquire the use of these particles only by practice and much familiarity with the Japanese usage. The native teachers say that *wa* is a kind of cordon drawn around a word or words, as if to isolate it or them, as a distinct subject of thought, and that *nga* is used when one or more objects are singled out, being present or conceived to be present, spoken of specifically. Thus, if a Japanese should say of a certain lot of teas; Here are the musters, his expression for the musters, would be *Mikon wa*, i. e. the musters, as separated from the original packages, but, if a buyer, taking one of the samples should say he liked it, his expression would be *Kono mihon ga ki ni irimasu*. The idea would then be, that that particular sample suited him.” — Thus here a difference is made between *Mi-hon wa* (properly *Te-hon wa*) *koko ni arimasu*, samples are here at hand, and *Kono te-hon ga ki ni irimasu*, these samples please me.

2. *No*, ノ, cognate to *ni*, to be, is used for the attributive subordination of one substantive to another, and gives to the subordinated the character of an adjective. As the use of *ga* is limited by etiquette, no distinction of person is intended by *no*; it is used for high and low.

Examples: *Kousi no i-siyo* (孔子之遺書), a writing left by *Kung tsè*. — *Dai-gákû no mitsi* (大學之道), the way of the Grand Study. — *Ama no gawa*, the river of heaven, the milky-way. — *Fosi no fikári*, starlight. — *Tósinó fázimé*, beginning of a year. — *Fáziménó tosi*, a beginning year, New year. — *Kabeno fima*, a split in a wall. — *Nisikino bousi*, cap of colored silk. — *Akaganeno derû tokóro*, = of copper the birth place, i. e. the place whence copper comes. — *Wataktúsinó kimono*, my garment.

Remark. By way of elision the *o* of *no* is suppressed as in ヲノドリ *ondori*, for *óno tori*, male bird; メノドリ *mendori*¹⁾, for *menó tori*, female bird. The *n* also is dissolved in the following consonant, which in the writing then is marked as impure (*nigori*), so, *Fito-yo-no sake*, Sake of one night, becomes — 夜ニ酒ヲ *Fito-yo-nzake*.

That *no* frequently has still another particle (case) after it, is the consequence of an ellipsis, e. g.: 潮早ノヲ 日潮ト. 晩クノヲ 日沙ト.

1) Compare § 4, A. 2. Remark p. 52.

Usivo, *ásitánowó ásasivo to tvi*, *kurénowó yúusivo to tvi*¹⁾, tide, that of the morning is called the morning-tide, that of the evening the evening-tide. — *Kore wa amari tsúisai*; *mo súkósi ookinowo O mise*²⁾, this (case) is too small; let me see a larger one.

3. **Na**, ナ (abbreviation of *nárú*, 'being' vid. § 12), old, and in the popular language, still used variation of *no*, in the mouths of the vulgar at *Yedo da* (ダ) also (pronounced *nda*)³⁾, which, however, is to be considered as a syncope of *de-árú*.

Simozamana koto (鄙事), baseness, vulgarity, from *simo*, beneath, *sama*, manner, and *koto*, thing. — *Kova na-bakári nari*, that is only a name. — *Nabakárina mono*, something (*mono*) that exists only in name. — *Kanna gawa*, for *kaneno gawa* (金川), metal-brook, or *kamino gawa* (神奈河), god's-river. — *Taizida* (for *Tai-zide-aru*) *koto wá gozárimasénú*, there is nothing of consequence.

4. **Tsu**, ツ (津), old-Japanese characteristic of attributive relation, appears still only in old compounds, instead of *no*; sometimes, for the sake of euphony, after *m* or *n* it passes over to *du*, *dsu* (ヅ). The oldest records sometimes have, instead of ツ and ズ, ス *su* and ズ *zu* also.

Examples. *Amatsu kami*, = of heaven khan, heavenly god. — *Amatsu sora*, the expanse of heaven, the firmament. — *Amatsu miko*, the son of heaven (the Emperor). — *Amatsu fitéki*, the heavenly (imperial) crown. — *Kunitsu kami*, the country god. — *Kunitsu* or *kunizu* (ク=ズ)⁴⁾ *mono*, country objects, country products. — *Ivetsu imo*, house potato⁵⁾. — *Iratsu kokóro*, = prickly heart, shrewdness. — *Nivatsu dori*, the court-bird, the cock. — *Aki*, 1. glitter, 2. autumn. — *Akitsu musu*, the glittering insect (*Libellula*). — *Akitsu sima*, glittering islands (a name of Japan). — *Síta*, beneath, under. — *Sítatsu mitsi*, an underground way. — *Kibitsu*⁶⁾ *takefikó*, the hero of *Kibi*.

Instead of 少津子, *Otsuko*, bachelor, and 少津女, *Otsume*, spinster, occur in old writings *otóko* and *otóme* also.

IV. DATIVE and TERMINATIVE. ヲ *ve* (he) or 江 *ye*, e properly signifies

1) Jap. Encycl. 57, 2 verso.

2) *Shopping-dialogues*, p. 3.

3) From oral communication by O. Y. from *Yedo*.

4) In the *Nipponki*, XXII, 20, both forms (ク=ツ and ク=ズ) occur alternately.

5) *Caladium esculentum*.

6) It must seem strange, that the writer of the Japanese Encyclopedia (78. 8. r.) has thought it necessary to subjoin to this name the note: 津ハ助語、與ト之ノ同ジ, *TSU wa zigo-go*, *no to ondsi*, i. e. *TSU*, an auxiliary word, the same as *NO*.

side or direction, e. g.: *Yamanove*, the mountainous side, the side of, the direction of (towards) the mountains. — *Yúku vé*, the side, by which one goes away. — *Ma vé*, *ma yé*, vulgo *mai* = look-wards, i. e. forwards, before. — *Atove* or *ato ye*, = spur-side, backwards, behind.

As suffix *ve* or *ye* answers in all respects to our wards and indicates the direction in which any thing proceeds, e. g. *Yédo-ve* (or *Yédo-he*), *Yedo-wards*, as distinction from *Yédoni*, in or at *Yedo*, *Yédoni óité*, being in *Yedo*; *Yédoveno mitsi*, = *Yedo-wards* road, the road to *Yedo*. — *Nipponve no miyáke*, presents for Japan.

Examples: *Siyok'-motsüwó fítóvé ókúrú*, to send victuals to others. — *Kariva mindámivé sáríta*, the geese have gone away towards the south. — *Tovóki kunive yúku*, to go to distant countries. — *Ten-kivá simové küddri*, *tsi-kivá kamive nobóru*, the mists of the sky sink towards beneath (to the earth), the mists of the earth rise towards above. — *Motove modóru*, to return to the source. — *Kara-fünd itsu sou (issou) Sagámino Miürága sakive feu-tsiyaku-su*, a Chinese junk ran aground on the cape of *Miürá*, in the province of *Sagámi*.

Instances from the treaty between the Netherlands and Japan. Art. II, § 17. *Kóku-daive furi-watasu*, to make known into every part of the realm. — II, 18. 軍用ノ諸物ハ日本役所ノ外ニ賣ルベカラズ, *Gun-yóuinó siyo-butsu Nippon-yák'-siyono fókúve úrü-békarázu*, munitions of war may not be sold to any other than the Japanese government. — V, 1. *Olandazin ve* (or *ni*) *taisi* (對) *fauwo* (法) *okásu*, to transgress the law against the Dutch. — VI, 9. コシユルニ申達ス, to communicate to the Consul. — V, 1. 各々方々, in every direction, towards every side.

Ni (於. 于), with relation to, in general points out the relation of an indirect object, and is therefore used to indicate the place at which, as well as into which and answers to our in, at, unto, by and by means of, according as the verb, to which it belongs, indicates that the place has been reached, or that the object makes movement towards it. Thence one says *Yédo ye yúku* and *Yédoni óru*, to go to *Yedo* and to reside in *Yedo*.

The relation expressed by **Ni** may be understood as:

a. Dative or Ablative, by which, in general, a collateral relation to the predicate verb is expressed. E. g. *Fítóni tsikáki mitsi*, a road, which with relation to people is near. — *Fítóni tovóki mitsi*, a road which with relation to (for) people, is remote. — *Fítóni fanáruru*, separated from people. — *Kávi ko kuváni fánarénu*, the silkworm does not remove from the foliage.

b. Local, to the question where or when. E. g. *Kono tokóroni*, at this place. — *Nusubūtó tokóro-dokóroni okóru*, robbers rise at every place (everywhere). — *Figa figásini nobóri, nisini iru*, the sun rises in the east, and goes in (down) in the west. — *Yédoni kiyo-riu-suru yaktú-nin*, functionaries residing in Yédo. — *Yámani iri ki wo kiru*, = to go into the mountains and chop wood. — *Fúndéni nóru*, to be load in a ship (to navigate). — *Yáma-gúsáwo návani tsuri, kazéni sarásu*, to hang up mountain-herbs on a rope and dry (them) in the air. — *Kavikoni yamavi dekuru*, by (among) the silk worms exists sickness. — *Ivuni todokovoru*, to stick fast in speaking. — *Kono tosiní*, in this year. — *Firu ni*, at noon. — *Yuvuni*, in the evening. — *Firu-gavo dsani ake, yúvubéni sibómu*, the 'face of noon'¹⁾ opens in the 'morning, and closes in the evening.

Ni va, the relation indicated by *ni* isolated by *va*. — *Nan-bu, Tsúkárú-benno tsí-meiníva fan-mei ohósi*, among (*ni va*) the names of places (地名) of the country of *Nan-bu* and *Tsúkárú* strange names are manifold.

Ni va sometimes elliptically changes into *nva* (ン)). — *Aru tokinivá* or *áru tokinvá*, at any time.

c. Modal, to the question how. E. g. *Dai-sini tatsi-tamavu*, he appears as (in the quality of) hereditary Prince. — *Ikáni*, vulgo *ikán'* (イカ), how, in what manner. — *Iká-sdmani*, in what (or which) manner. — *Saka-samani*, perversely. — *Kotoni*, particularly. — *Makótoni*, in truth, indeed. — *Tadani*, mere, only. — *Ookini*, often, very. — *Sámiyakani*, suddenly, quickly.

d. Casual and Instrumental, to the question of whom, by which or by what, with which, with what, although here also the original signification, with relation to, is preserved. E. g. *Yani ataréta*, struck with an arrow. — *Fítóni damasaréta*, deceived by people (others). — *Dai-Minno seiva fai-gunni korite susumi tsiká-dzukázu*, *Tá-Ming's* army, confounded by the defeat, does not approach.

e. Dative of the person, to the question to whom. E. g. *Oyani niru*, with relation to the parents, to be like, to resemble the parents. — *Fítóni taisu*, to stand opposite others. — *Fító-ni monowo atavuru* (pron. *atquru*), to concede or give anything to others.

f. Dative of the thing, to the question to what or to which, for which

¹⁾ The flower of *Pharbitis Nil* CHOIS, or *Ipomoea Nil* LINN.

the suffix *to* is used also. E. g. *Kūvāno miwo tāneni* (or *tanetō*) *tōru*, to take mulberries for seed. — *Māyuwo wātani tōru*, to use cocoons for wadding. — *Yumini tsūkūruki*, wood worked into bows. — *Wāravā musironi oru bēsi, nāvani nāvu bēsi, fāki-mononi tsūkūru bēsi*, with regard to straw (*waravā*), it can be woven into mats, it can be twisted into rope, it can be worked up into shoes. — *Nami kaze mo tawoyakani nari*, wind and waves become smoother. — *Asiwo kirite ōyōkū-mōtsūni atquv besī*, he will cut off his feet and give (them) for food.

g. Terminative, the direction whither, signifying to which (to what, to whom), provided the movement directed towards an object extends to within its limits or reach, distinguished from *~ ve* which properly answers rather to our wards. E. g. *Kazēvā nisi-katani kavāru*, = the wind changes to (veers towards) the west side. — *Yowo fini tsūgū*, to continue the night to the day. — *Kazē yāmite (yande) fūnē kisini tsūkū*, the wind lulls and the ship comes to the shore. — *Fākūsai yori Nipponni watāru*, he passes from *Fakusai* to Japan. — *Isini nāru*, to turn to stone.

V. To, 𐄢, to, Dutch tot, ter, German zu, a particle that denotes the inherency of a substantive in a predicate verb, which expresses a becoming or a making to, in general a working, which has an object for its apposition. Of such sort are the verbs *nari*, to become; *nasi*, to make; *ivu*, to be called, to name; *nādsu-kuru*, to name; *miyu*, to seem; *kaku*, to write, etc. E. g. *Midsūkāra toravare-fitō to nari*, he becomes, of his own accord (to) a prisoner. — *Mājuwo ma-wata to nasu*, people make (work up) cocoons to silk wadding. — *N.va tori to kēsute tobi-yuku*, N. changes himself to a bird and flies away. — *Fitō to ivu*, to be called man; *Fitō to ivu va* (by syncope *Fitō to vā*), that which is called man, the so called man. *To*, serves as a sign of quotation. Vide Addenda I. V. Tote page 343, 190. n°. 20.

Nite, 𐄢, in the spoken language, passing into *nde*, for which 𐄢 (de) is written, characterises alike the Local and the Instrumental and is used, especially, when the predicate-verb does not follow it immediately, but is separated from it by the interposition of the subject or of the object direct. E. g. *Kono sedonite sivo fayāsi*, = in this strait the tide is rapid. — *Kari-bāsinite kawa wo watāru*, to cross the river by means of a temporary bridge. — *Komewo kārā-usū nite kōmakāni kudāku*, to stamp rice fine in a mortar. — *Kūvā nite kāviko wo yāsīnāvu*, to rear silk-worms with leaves. — *Tamagonite siyau-zuru mono* beings proceeding from eggs. — *Fāku-sai-kōkū niteva takawo Kutsin tō ivu*, in

the country of *Fáku-sai*, the hawk is called *Kutsin*. — *Aru kuni nite va kaviko-ami wo tsukavu nari*, in a certain country the silk-worm net is used. — *Morogosi nite va*, in China. — 中^チ 國^コ _ニ ^テ _ハ, in the Middleland. — *Kuni-guni nite*, in each country. — *Te nite*, with hands; *Te nite no si-kata*, gestures with hands. — *Fas¹ nite fasámu*, to take hold of with eating-sticks.

De, テ, contraction of *ni+te* and pronounced as *nde*, characterizes alike the relation of a. the Local and b. the Instrumental, but is only peculiar to the easy, spoken and written styles. Examples:

a. *Miyakode*, at *Miyako*. — *Tsükino móto de avu*, to meet under the moon (here below). — *Yáméno útsi de ávu*, to meet with in a dream. — *Mámáno úyé de katamukeru*, to sit awry on horseback. — *Fánano sítá de mayóvu*, wander among flowers. — *Tsúbamega yanagino fotoride mayovu*, the swallow roams around willows. — *Kúsa nakade naku musí*, insects chirping in the grass. — *Ikkade déki-mású ka*, in how many days can it happen, is it possible?

b. *Fude de káku*, to write with the pencil. — *Isi de ganwo tsúkúru*, to build a temple of (with) stone. — *Tsiwo tside arávu*, to wash off blood with (or in) blood. — *Yótsú mómáde fikaserú kuríma*, a waggon drawn with four horses. — *Sononede wa kaye masénú¹⁾*, with (for) that price it is not to sell. The spoken language of *Yedo* changes *de wa* into *dáa* (ぢ ヲ) according to the English writing *ja french. gie V. § 109. II. 5.*

Remark. 1. The book language generally expresses the Instrumental by ... *wo mótte* (以^テ...ヲ), and uses for "to wash off blood with blood," the expression 以^テ 血^ヲ 洗^フ 血^ヲ *Tsiwo mótte tsiwo aravu*, = holding or using blood (with blood) to wash off blood.

Remark. 2. For the explanation of expressions belonging to the book-language, in schools and school-books the spoken-language is used, and this, whenever *ni* occurs in the book-language as a characteristic of the Local or of the Instrumental, generally substitutes *de* for it.

VI. ABLATIVE. *Yori*, ヨリ and *kara*, カラ (由.自.從), out of, from, indicate a movement in a direction from a place, in opposition to へ, *ve*, towards, or マデ, *made*, to, till. If the point of departure is a period of time, or an action, then *yori* and *kara* answer to our from...to, from, since; after, afterwards.

¹⁾ *Shopping-Dialogues*, p. 3.

Examples. *Firato yori Nagasaki made san ziyu fátsi ri ári*, from *Firato* to *Nagasaki* it is 38 *ri* (Japanese miles). — *Inisívés yori* (自¹ 昔¹), from old times. — *Fázímé yori*, from the beginning. — *Ima yori* (自¹ 今¹), from now. 國² = 到² 着² の 日² ヲヨリ, *Kunini tqu-tsiyakuno fi yori*, from the day of the arrival in the country¹). — *Fusi-yamava Wun-zenga takeyori takási*, = *Fusi*-mountain is out of the peak of the warm springs high, i. e. the *Fusi*-mountain in higher than the peak of the *Wunzen*. — *Korewá sore-yori takáku árimásu*³), = this from that out high is, i. e. this is higher, than that.

Yori, subordinated by means of *no* to another substantive: *Kono misakiva okiyorino meáte nari*, this cape is a mark (*meáte*) out of sea.

Kara, indicating rather the direction, from which any thing comes⁴), as the German *her*, occurs in the written language seldom, and only in old compounds, as in *Oki kara*, out of sea, and is, rather peculiar to the spoken language. *Kore kara* (由⁵ 是⁵), thence, also therefore, for that reason (= *koreni yotte*). — *Sore kara*, so with. — 見⁶ 本⁶ 切⁶ り 有⁶ マスカヲ 是⁶ ヲテ 由⁶ 覽⁶ ナサレ, *Tehon-girega árimásu kara*, *korewo Goran-nasare*⁴), since (*kara*) there are patterns at hand (*árimásu*), please see this. — *Age-masu kara uke-tori-gakiwó kudasare*⁵), after (*kara*) delivery (*agemasu*) please, give a receipt. — *Kon-nitsiwa yohodo ósói kara*⁶), *mityqu-nítsi kahéri masiyoo*, as (*kara*) to day it is too late (*yohodo-ósói*), I will come back to morrow.

Remark. *Yori*, verb continuative, derived from *yi* (井), to shoot, from which, among others *ya*, arrow, and *yumi*, bow, derive. (*Kara* seems to belong to the root, *ki*, come). Preceded by a local *ni*, *yori*, means to have its point of departure in; *Kore-ni yoreri*, from that flows forth. — *Koreni yórité* or *yótte*, in consequence of, therefore.

1) *The Treaty between the Netherlands and Japan*, I, § 5.

2) 所從來也. *Wa-gun siwori*, under *Kara*.

4) *Shopping-Dialogues*, p. 23.

5) *Ibid.* p. 14.

2) *Shopping-Dialogues*, p. 35.

6) *Ibid.* p. 41.

CHAPTER II.

PRONOUNS.

§ 8. The Pronouns in Japanese are:

I. Nouns which express a quality.

II. Pronouns demonstrative, which point out something, either a person or thing according to its relation to the speaker.

They are all subject to the ordinary declension, and which the genitive suffix, *no*, are used as pronouns possessive.

The distinction of three grammatical persons (I, Thou, He) has remained foreign to the Japanese language¹). All the persons, that of the speaker (the I), as well as that to which or of which he speaks (Thou, He), are considered as contents of the proposition and thus, according to our peculiarity of language, in the third person, and etiquette, having in view the meaning of words expressive of quality, has to determine, which person, by one or another of these words is intended. Etiquette distinguishes only between the ›I,“ and the ›not-I,“ it abases the one, and exalts the other. Thus, it is the meaning, which in this sort of words comes first under notice, before the use, that etiquette makes of it, is indicated.

¹) Therefore, as it will be seen hereafter, the verb has no conjugational suffixes, which tend to the expression of this distinction.

With respect to the use of the qualifying pronouns especially, the written or book language and the conversational differ from each other.

I. Qualifying nouns, which are used as pronouns, are,

A. For the ›I‹:

Yátsü-kó (臣^ジ), pron. Yákko, = house-boy, valet, servant; belongs to the old written language. — Yátsü-káro (僕^{ボク}), valet, your servant.

Yátsu-bára (奴^ヌ 儕^{ヘイ}), the valets, we subjects.

The Chinese 愚 *yü*, Jap. *gu*, unintelligent, in compounds, as:

愚^グ 人^ニ, *Gu-nin*, the unintelligent man, I.

愚^グ 者^ニ, *Gu-sa*, the unintelligent.

愚^グ 草^ニ, *Gu-squ*, the unintelligent herb¹⁾, the ›I‹ of the Bonzes.

愚^グ 老^ニ, *Gu-rqu*, the unintelligent old man.

愚^グ 心^ニ, *Gu-sin*, my heart.

B. For the person spoken to, THOU:

1. Nandzi (汝^ニ), formerly *Námüdzi*, originally *Na-motsi*, = having a name, name-having, name bearing, renowned, honoured; plural *nandzira*, *nandziga-tomogara*. It belongs to the written language and to the solemn style, Nobles, and literate persons address one another with *Nandzi*. 爾. 尔. 尔. 你.

Tami tomoni nandziwo miru, the people look up to you together, or every one looks up to you. — *Nandzi jítóga me wo tsukéte óru*, you have attracted the eyes of the people.

2. Imási (汝^ニ), shortened *mási*, = present, leaves it uncertain, whether a person speaks to his betters or inferiors. 座下.

3. Sâma (様^ニ. 様^ニ. 様^ニ), vulgo *San*, = the look, appearance, shape, e. g. *Minátónó sâma yósi*, the shape of the harbour is beautiful, the harbour looks well, — was, originally, as a characteristic of modesty, applied by the speaker to himself; since the middle ages, however, conceded to a person beyond the speaker, it is now generally used as an expression of respect and at present answers to our ›Sir, Mister.‹ It is subjoined to nouns and pronouns.

4. Kimi (君^ニ), Sir, Mister; *Kimi-sama* (君^ニ 様^ニ), vulgo *Kimi-san* = honour, lordship. — *N. N. kimi-samaye*, to Mr. NN.

5. Te-máye (手^ニ 前^ニ), vulgo *Te-mai*, *Te-mee*, = at hand, indicates the per-

1) Corporal, only to vegetate from the example of the Lotusplant, but to make the spirit free, is the duty of the Buddhist's life; thence the clerical (Bonze) considers himself as an herb.

8. *O-máye*, *ô-más* (御^マ前^マ), vulgo *ô-mái*, from the honorary *o* and *ma-ye* or *ma-ve*, = look-wards, that is before, thus something that is present before the speaker, or as by him imagined present and honoured, = Your Honour. The lower classes of functionaries and small people call one another *omae* and *omáesama*, *omáesan*.

Formerly by *O-mae* was meant the place before the prince; thence; *Omaēve mairu*, to step before the Emperor. *Npr.* II, 4, r.

9. 貴^キ, *Ki*, noble, honourable, = "you" in genuine Chinese compounds, as:

貴^キ 國^{クニ}, *Ki-kókū*, your country.

貴^キ 府^フ, *Ki-fu*, your town.

貴^キ 縣^{ケン}, *Ki-ken*, your district.

貴^キ 郡^{クニ}, *Ki-gun*, your canton.

貴^キ 所^{ショ}, *Ki-siyo*, *ki-so*, your place,
your Excellency.

貴^キ 宅^{タク}, *Ki-tákū*, your house.

貴^キ 顔^{ガン}, *Ki-gan*, your face.

貴^キ 面^{メン}, *Ki-men*, your countenance.

貴^キ 覽^{ラン}, *Ki-ran*, your look.

貴^キ 翰^{カン}, *Ki-kan*, your pencil, your pen.

貴^キ 札^{ザツ}, *Ki-zat*, your letter.

貴^キ 書^{ショ}, *Ki siyo*, *ki-so*, your writing.

貴^キ 命^{メイ}, *Ki-mei*, your command.

貴^キ 意^イ, *Ki-i*, your will.

貴^キ 慮^{リョ}, *Ki-riyo*, your care.

貴^キ 報^{ホウ}, *Ki-fau*, *ki-foo*, your an-
swer.

貴^キ 答^{タツ}, *Ki-too*, your answer.

貴^キ 公^{コウ}, *Ki-koo*, *ki-koo-sama*, the no-
ble Lord, your Lordship.

貴^キ 殿^{テン}, *Ki-den*, your Excellency. *Ki-
den sama*.

貴^キ 邊^{ヘン}, *Ki-fen*, *ki-hen*, your side, your
Excellency. *Ki-fen-sama*.

貴^キ 方^フ, *Ki-fau*, *ki-hoo*, your side.
Ki-foo sama.

貴^キ 様^{ヤウ}, *Ki-sama*, your Honour.

10. 尊^{ソン}, *Son*, worshipful, reverend, = "your" in Chinese compounds, as:

尊^{ソン} 君^{クニ}, *Son-kun*, the worshipful gen-
tleman, Sir.

尊^{ソン} 公^{コウ}, *Son-kou*, the worshipful gen-
tleman, your father.

尊^{ソン} 父^フ, *Son-fu*, the worshipful father,
your father.

尊^{ソン} 母^ボ, *Son-bo*, your mother.

尊^{ソン} 客^{カク}, *Son-kák*, the worshipful guest,
my guest.

尊^{ソン} 草^{ソウ}, *Son-squ*, the worshipful herb,
you, Bonze.

尊^{ソン} 體^{タイ}, *Son-tai*, your body, your per-
son.

尊^{ソン} 骸^{ガイ}, *Son-gai*, your limbs.

尊_レ容_ヲ, *Son-you*, your appearance.

尊_レ覽_ヲ, *Son-ran*, your look.

尊_レ方_ヲ, *Son-fau*, the worshipful side.

尊_レ札_ヲ, *Son-zat*, your letter.

尊_レ書_ヲ, *Son-syō*, *son-so*, your writing.

尊_レ簡_ヲ, *Son-kan*, your letter.

尊_レ翰_ヲ, *Son-kun*, your pencil, your pen.

尊_レ意_ヲ, *Son-i*, your will.

尊_レ慮_ヲ, *Son-riyō*, your care.

尊_レ答_ヲ, *Son-too*, your answer.

尊_レ號_ヲ, *Son-gō*, your title.

尊_レ下_ヲ, *Son-ka*, that which is below the worshipful; the »I« of the modest speaker.

In proportion as any thing belongs to the speaker or to a person beyond him, it is frequently mentioned under different denominations, to express modesty on the one side, and respectful politeness on the other. As much is presumed on this abundance of names, and ample use is made of them, we may not entirely overlook them here. They occur in popular books under the title of »Particular names of human relations« (人_ノ倫_ノ之_ノ異_ニ名_ヲ *Zin-rin no i-miyō*).

One's own father (我_ノ父_ヲ) is:

家_ノ父_ヲ, *Ka-fu*.

家_ノ君_ヲ, *Ka-kun*.

家_ノ大_ニ人_ヲ, *Ka-tai-zin*.

Another's father (人_ノ之_ノ父_ヲ) is:

令_ノ父_ヲ, *Rei-fu*.

嚴_ノ君_ヲ, *Gen-kun*.

老_ニ大_ニ人_ヲ, *Rō-tai-zin*.

尊_ノ父_ヲ, *Son-fu*.

One's own mother (我_ノ母_ヲ) is:

慈_ノ母_ヲ, *Zi-bo*.

家_ノ母_ヲ, *Ka-bo*.

老_ニ母_ヲ, *Rō-bo*.

One's own eldest brother

(我_ノ兄_ヲ) is:

長_ニ兄_ヲ, *Tsūyō-kei*.

家_ノ兄_ヲ, *Ka-kei*.

阿_ノ兄_ヲ, *A-kei*.

Another's mother (人_ノ之_ノ母_ヲ) is:

令_ノ尊_ヲ, *Rei-son*.

令_ノ堂_ヲ, *Rei-dō*.

北_ノ堂_ヲ, *Fōkū-dō*.

Another's eldest brother

(人_ノ之_ノ兄_ヲ) is:

令_ノ兄_ヲ, *Rei-kei*.

難_ノ兄_ヲ, *Nan-kei*.

令_ノ伯_ヲ, *Rei-fākū*.

元_ノ芳_ヲ, *Gen-fau*.

長_ニ公_ヲ, *Tsūyō-kō*.

One's own youngest brother

(我^ワ弟^{テイ}) is:

家^カ弟^{テイ}, *Ka-tei.*

阿^ア弟^{テイ}, *A-tei.*

阿^ア叔^{シユ}, *A-siyuk.*

阿^ア仲^{チュ}, *A-tsiu.*

舍^{シヤ}弟^{テイ}, *Sya-tei.*

One's own son (我^ワ子^コ) is:

小^コ子^シ, *Seo-si.*

愚^グ子^シ, *Gu-si.*

痴^チ子^シ, *Tsi-si.*

One's own wife (我^ワ妻^ツ) is:

荆^ケ妻^{サイ}, *Kei-sai.*

賤^{セン}妻^{サイ}, *Sen-sai.*

内^{ナイ}助^{ヂョ}, *Nai-dztyo.*

賤^{セン}室^{シツ}, *Sen-sits.*

One's own concubine (我^ワ妾^{セウ}) is:

小^コ妾^{セウ}, *Seo-seo.*

荆^ケ妾^{セウ}, *Kei-seo.*

側^{ソク}室^{シツ}, *Sókū-sits.*

One's own country and town

(我^ワ國^ク鄉^{キョウ}) is:

山^{サン}縣^{ケン}, *San-ken.*

賤^{セン}里^リ, *Sen-ri.*

樊^{ハン}里^リ, *Fei-ri.*

里^リ間^{カン}, *Ri-ken.*

寒^{カン}鄉^{キョウ}, *Kan-kyou.*

Another's youngest brother.

(人^{ヒト}之^ノ弟^{テイ}) is:

令^{レイ}弟^{テイ}, *Rei-tei.*

貴^キ弟^{テイ}, *Ki-tei.*

難^{ナン}弟^{テイ}, *Nan-tei.*

令^{レイ}仲^{チュ}, *Rei-tsiu.*

淑^{シユク}弟^{テイ}, *Siyuk-tei.*

Another's son (人^{ヒト}之^ノ子^コ) is:

國^ク器^キ, *Kok-ki.*

令^{レイ}子^シ, *Rei-si.*

秀^{シウ}子^シ, *Siu-si.*

蘭^{ラン}玉^{ギョク}, *Ran-gyok.*

掌^{シヤウ}珠^{シュ}, *Siygu siyu.*

Another's wife (人^{ヒト}之^ノ妻^ツ) is:

令^{レイ}室^{シツ}, *Rei-sits.*

内^{ナイ}子^シ, *Nai-si.*

内^{ナイ}相^{シヤウ}, *Nai-siygu.*

細^{サイ}君^{クン}, *Sai-kun.*

Another's concubine (人^{ヒト}之^ノ妾^{セウ}) is:

令^{レイ}可^カ, *Rei-ka.*

令^{レイ}寵^{チュウ}, *Rei-tsiyou.*

盛^{セイ}寵^{チュウ}, *Sei-tsiyou.*

Another's country and town

(人^{ヒト}之^ノ國^ク鄉^{キョウ}) is:

貴^キ國^ク, *Ki-kokū.*

仙^{セン}(貴^キ)府^フ, *Sen-fu or Ki-fu.*

貴^キ縣^{ケン}, *Ki-ken.*

貴^キ郡^{クン}, *Ki-gun.*

錦^{キン}里^リ, *Kin-ri.*

One's own dwelling place

(我^ワ居^ル處^{トコロ}) is:蝸^カ舍^{シヤ}, *Kūva-sīya.*蝸^カ室^{シツ}, *Kūva-sits.*矮^ワ屋^{ウツ}, *Wai-ōkū.*憤^ト廬^ロ, *Tókū-ro.*寒^{カン}舍^{シヤ}, *Kan-sīya.*莆^ホ室^{シツ}, *Fou-sits.*

Another's dwelling place

(人^{ヒト}之^ノ居^ル處^{トコロ}) is:高^カ祐^ウ, *Kāu-iu.*甲^カ第^{ダイ}, *Kāu-tei.*華^カ第^{ダイ}, *Kūva-tei.*蘭^{ラン}房^フ, *Ran-bāu.*佳^カ室^{シツ}, *Ka-sits.*One's own letter (我^ワ狀^{ザウ}) is:寸^ス毫^カ, *Sun-kāu.*手^シ讀^{トク}, *Sīyu-tókū.*柔^ジ尺^{セキ}, *Zīu-sēki.*尺^{セキ}楮^チ, *Sēki-tsīyo.*愚^グ翰^{カン}, *Gu-kān.*Another's letter (人^{ヒト}之^ノ狀^{ザウ}) is:朶^ダ雲^{ウン}, *Da-un.*藻^サ翰^{カン}, *Sāu-kān.*芳^フ札^ザ, *Fāu-zat.*郇^{ヘン}雲^{ウン}, *Sīyun-un.*華^カ翰^{カン}, *Kūvā-kān.*

II. Pronouns proper, which point out objects with distinction of the place they occupy in space. They are formed from adverbs of place. They are:

1. **Wa** (ワ), pointing to the centre of space, therefore to the person speaking, to his "I."

2. **A** (ア), anywhere, elsewhere, indicates a place not sufficiently known beyond the speaker.

3. **Ka** (カ), there, indicates a definite, more distant place.

4. **Ko** (コ), here, indicates a definite place in the neighbourhood.

5. **Yo** (ヨ), yonder, indicates a place, which is beyond a place already defined, and serves to suggest the idea of other, Dutch *ander*, German *der andere*, *äussere*.

6. **So** (ソ), so, indicates a place already mentioned or imagined as mentioned, and serves to form the reflective pronoun.

7. The interrogative elements **Ta** (タ) or **To** (ト), vulgo **Da** (ダ) or **Do** (ド), and **Itsu** (イ ツ) or **Idsu** (イ ツ), answering to *wh* in "who? which? what? where?" and to the Latin *qu* in "quis? quid?" — **タ** and **ト** is the written form occurring in old books, that now, in accordance with the pronunciation of the people,

is more generally superseded by 大 and 大¹). The first form may perhaps be attributed to the inaccuracy of writers and engravers.

a. To the immediate compounds with the root *Wa* (own, proper) belong:

Wa-nusi (吾¹主²), proper master, the master, the master of the work-people.

Wa-dono (吾¹殿³), my or our master.

Wa-nami (吾¹儕⁴), the proper row, we.

Watakūsi (我. 私), the "I," plural *Watakūsi-dōmo*, we, among people of fashion, and in the familiar language the ordinary pronoun for the first person. It is commonly abbreviated to *Wataki* or *Watake*, and *Watakūsiwa* to *Watake*, whereas the porter at Yēdo says *Watski*, *Wasi* or *Waki*, and the servant-girl *Watāsi*, *Watāi*. Whoever does not wish to put himself on a footing with the last mentioned should, thus, use *Watakūsi*.

About the meaning of *takūsi*, the second element of this compound, the Japanese etymologists keep silence; likewise, our question directly proposed on that subject always remained unanswered. Referred to our private judgement, we now recognize this word as the *taki* (欲, vulgo 度), greedy, desirous, in use in the popular language, adv. *takū*, whence the verb *takūsi* to desire, to be greedy, is derived. Thus *Wa-takūsi* means self-love, egotism, and is tantamount to the ordinary Chinese compound 私⁵慾⁶, self-love, egotism.

b. The remaining adverbs of place enter into immediate composition with words as 1) *Ko* (處⁷. 所⁸), place, region, 2) *Tai* (チ), plural *taira* (チラ), way, tract, in the popular language also *Tsutsai* (ツチ), province, etc. These compounds indicate a place or places, and are, as nouns, declinable.

1) Compounds with *Ko* (處⁷. 所⁸):

Doko (何⁹處⁷), what place? — *Dokono tsurugizo*, whence this sword? — *Dokoni* or *Dokode*, at which place? at what place? — *Dokowé* or *Dokoyé*, towards which place? whither? — *Dokoye yākūka*, where is it going to? whither is it going?

Koko (此¹⁰處⁷. 此¹⁰所⁸. 爰¹¹. 茲¹²), this place, here. — *Kokoni* or *Kokode wakāru*, herein lies the difference. — *Kokoni ōtē*, herein.

Sōkō (彼¹³處⁷. 其¹⁴所⁸), pron. *sko*, such a place, the place of which is

1) *Wa-gun siwori*, under *Tare*.

Idzükunzó, イヅクニゾ, originally *Idzükuniso*, イヅクニソ, — old-Japanese *Idzükoniso*, イヅコニソ, from the elements, of which it is composed, has the meaning of "at what place? where?", answers nevertheless to our "on what ground? why?" also, and with this meaning is ranked with *Nan to sîte* and *Dousîte* *). The force of *Idzükunzó* appears most plainly in the Japanese translation of the Chinese expression following:

○
知^{シル}彼^カ
之^{コノ}惡^{アク} *Kare idzükunzô korewo sirán? ⁴⁾* = he there on what ground (why)
shall he know this?
The speaker's object here is, not to draw out an answer, but

4) „ „ Vol. I. Book I. Pt. I. Ch. VII. § 7).

he will have it understood that he not only doubts the assertion, but even is convinced of the contrary: »one does not know it.”

If the question proposed by *Idzükunzô* is affirmative, as in the instance quoted, the speaker has the negative contrary in view, if however it is negative, then the positive, as in the phrase:

○ *Kau-miygu idzükunzo imáda firokardzu?* Why should his fame not
 未^{イマダ} 高^{タカ} be spread everywhere?
 廣^{ヒロカ} 名^ナ The affirmative question 庸^{ヨウ} 詎^ナ 可^カ 乎^乎, *Idzükunzô ka-*
 胡^コ *narán?* = why shall that be possible? implies that the speaker is
 convinced, that it is impossible; the negative form: *Idzükunzo*
kanarazáran? = why shall that not be possible?, is a consequence of the con-
 viction, that it must indeed be done.

The Chinese characters, which are used to represent *Idzükunzo* are 焉. 惡. 烏. 胡. 奚. 曷. 豈. 庸. 庸. 詎. Of the Japanese word only the termination *nzo* is mostly found added. These characters have the force indicated only, when they occupy a place before the verb of the predicate; at the end of a sentence, where some occur likewise, they imply a direct question.

2) Compounds with Tsi (道^チ. 地^チ), way, place.

Do-tsi, which place? where? — *Dotsira*, which places? — *Dotsiye*, whither? — *Dotsirayemó*, whithersoever, to everywhere. — *Dotsira karamó mükái-ávü*, to meet each other from whatever places it may be (from all sides).

A-tsi (外^チ 地^チ), *Atsira*, elsewhere. — *Ko-tsi* (此^チ 地^チ), here. — *Atsi kotsi* or *Otsi kotsi*, *Atsi kotsi to*, plural *Atsira kotsira*, elsewhere and here, here and there.

So-tsi (其^チ 方^チ), old-Jap., his place, plural *Sotsira*, serves to indicate the person, of whom it is spoken. — *Sotsira kotsira*, those (the persons) there, and those here.

3) Compounds with Tsutsi.

Do-tsutsi, which place? — *Do-tsutsive*, whither? — *Do-tsutsikara*, whence?

c. The adverbs of place *Ta* (vulgo *Da*) and *Wa* with the genitive possessive termination 力^カ, *ga* (pron. *nga*), which is mostly, but improperly, written 力^カ, *ka*.

Tága, vulgo *Dága*, (pron. *Da-nga*), arisen, perhaps by syncope, from *Tarega* or *Darega*, whose. — *Dága iyéka*, whose house (is this)? — *Dága awarémü-koto arqu* (or *aroo*), whose compassion will there be? who will have compassion?

Wága, pron. *Wa nga*, own, my or his own, according as the subject of discourse, to which *Waga* refers, is the speaker or another person, — for distinction from *Waka*, young. — *Wága kŭní*, own country, my or his native country. — 我^ワ朝^{アサ} *Waga teó* (or *Waga tšoo*), own realm, my or his, our realm. — *Wága iyé*, also contracted *Wágŭyé*, own house. — *Watákŭšivá wága iyé yé kayérŭ*, I return home. — *Kareva wága iyéyé kayéru*, he returns home. — *Wága tsŭmá*, one's own beloved, my wife. — *Wágimóko*, old-Jap. for *Wága ūmóko* (吾^ワ妹^{イモ}子^コ), my little wife. — *Wágakó* (吾^ワ子^コ), own son. — *Wága mi* (我^ワ身^ミ), own body, one's own person, my person, — the >I" in a woman's mouth. — *Wága tátsi*, one's own station, we. — *Wága tómo*, ours. — *Wága tómo de nai*, they are not of ours. — *Wága tómo-gára*, one's own relations or clan, we. — *Wága māmā*, own authority, arbitrarily. — *Wága māmāni* (or *de*) *wá náí*, it is not arbitrary. — *Wága rikŭtsŭwó taténŭ*, not to persist in one's perverse view. — *Wágŭ tāméní*, for own behoof; I for my own sake, or he for his own sake. — *Ware soréwo wágŭ mŭnŭní sŭtá*, I have made that my own property. — *Kare soréwó wága mononi sŭtá*, he has made it his own property, he has appropriated it. — *Waga mave ní*, = >before the I" of the subject of discourse, whether the speaker, or a being beyond him. — *Kaviko sŭnŭ sŭkiwó sarázŭ*, wíte, *kŭvá mo waga maveni kŭtaré bá*, *kŭvŭ*, the silkworm does not leave its mat, sitting still it eats, whenever food comes before it. — *Wága de ni*, with one's own hands.

In the old-Japanese, which used *A* for *Wa*, we meet with *Aga* for *Waga* also; thence *Agakimi* (我^ワ君^{キミ}), abbreviated *Agimi* and *Agi*, Sir. — *Aga Fotóke* (吾^ワ佛^{ブツ}), our Buddha. — *Ago* (吾^ワ子^コ), abbreviated for *Agako*, my son. — *Adzŭma*, abbreviated for *Agatsŭma*, my beloved, my husband (吾^ワ夫^フ), my wife (吾^ワ婦^フ).

d. Pronouns possessive.

By suffixing *no*, the adverbs of place become pronouns possessive; thus we have, **Ano**, **Kano**, **Kono**, **Yono**, **Sono**, **Dono**, **Idsuno**.

Anó fŭtó (アノヒト), after the *Yédo* pronunciation: *Anó htó* and *Anó stó*, a man of elsewhere, any one, he. — *Ano onna* (アノヲメ), a woman of elsewhere, she. — *Ano fŭtó tátsi*, *Ano fŭtó gata*, the men there, those people, they. — *Ano káta* (アノカタ), contracted *Anáta* (アナタ), the side of elsewhere, is used as a polite indication of the second person, thou (you); plural *Anátŭ gáta*. — *Anáta dewá gozári-masénŭ*; *watákŭsi zi-sinni ūtá-si-másŭta*, = it is not you; I have done it myself.

Ada (アタ), pron. *Anda*, is used with the signification of other, opposed to *Ware*, I, *Mino*, own and *Midzükára*, self.

Kano kisi (カノキシ), the bank (or shore) yonder, the other world. — *Kano kata*, yon side. — *Kano fütó*, that man.

Kono yo (コノヨ), this world, this life. — *Kono toki*, this time, this hour. — *Kono kata*, this side, — with relation to time, since. — *Kono aida*, between there, meanwhile. — *Kono yūéni*, for this cause, therefore. — 此_レ箇_ノ條_ノハ, these articles.

Yono (ヨノ), without, on the outside, other, with reference to something that has been already mentioned. — *Yono fütó* (他_ノ人_ト), another man, someone else; the same as *Fókano fütó* (外_ノ人_ト) or *Bétsū* (別_ノ人_ト) *zin* (人_ト). — *Yono tsūyá*, another physician than he, of whom it is question. — *Sobáno tsūya*, an additional physician.

Sōnō (其_ノ), his, its.

Ano fütó sōnō tokoro máde yūkt-tsūkú, he arrives at his place, he reaches his object. — *Fütó bító sōnō sásidsūméwó fádzúsánu*, each one misses not his aim, = no one misses his aim. — *Kun-si sōnō kūrání so-síté okonóvu*, *sono fókáwó negavázú*, the nobleman acts according to his station, what is beyond that, he does not long for. — *Sōnōmi*, his body, himself. — *Ayamatsiwó sono miní motomurú bési*, men must seek for the fault in or with themselves. — *Sōnō tóki*, or *sōnō sítisú* (其_ノ時_ト. 其_ノ節_ト), its time, such a period, the period of the act that has just been mentioned, then, there. — *Sono fi* (當日), that day. — *Sono mǐgiri* (其_ノ砌), that point of time. — *Sono fen* (其_ノ邊_ニ. 其_ノ辺_ニ. 其_ノ辺_ニ), thereabouts. — *Sono nótai* (其_ノ後_ニ. 自_ノ後_ニ), thereafter. — *Sono ūyé* (其_ノ上_ニ. 且), or after the *Yédo* pronunciation: *Sōnō ūwé*, moreover, besides, also. — *Sōnō dtó*, behind that, thereafter, there upon. — *Sono yūéni*, for that cause, so, therefore. — *Sono ta va* (其_ノ他_ノハ), else, otherwise. — *Sono todrini*, thus.

Sono kata, contracted: *Sōnata*, his (or its) side, yon side, the familiar word for *Nandzi*, your Honour, you; vulgo *Sōnō fōo*, *Sōnō hoo* (其_ノ方_ニ), plural *Sono fōo domo*. — *Sōnō fōo tóri-tsūkūrō ye*, undertake it! = *Nandzi kǎnávé yo*!

Sono moto (其_ノ許_ニ) = yon domicile or seat, for "you, ye." — *Koko motoni* (於_ニ茲_ニ土_ニ), at this place. — *Kamino moto*, seat of gods. — *Fütó ga motoni*, at the place where someone dwells. — *Tsuku-yumino mikoto mikotonoriwo ukéte kúdári-másū*. *Tsuini ūké-motsino kamino motoni* (許_ニ) *itári-tamavú*, the god of the moon-bow receives the divine charge and descends. At length he

comes to the seat of the goddess of the harvest. — *Sono moto motsi-kita*, you have brought. — *Kūni-gūni nite iro-iro no si-squ ari; ono-ono sono yōrōsiki ni sita-gguu besi*, in every country different ways of acting exist; people ought to keep to the best (*yōrōsiki*) of each (*ono-ono-sono*). — *Ono-ono-sono bun wo u*, = each gets his share. — *Sono i ni makāse* (任其意), leave it to his pleasure.

Tā no or *Tō no*, commonly *Dā no* or *Dō no* (何^{ナニ}), or *Donna* (何^{ナニ}), the interrogative which? what?

Dōno fitō, which (what) man? who? — *Dōno tokōroni*, at which place? where? — *Dōno kātā*, or contracted *Dōnatā*, which (what) side? where? — is at the same time used as the >who?", polite interrogative — *Dōnatāye yūkū zo*, whither, or to whom, are you going? — *Dōnatā ga anatanī korēwo ōsiye-māsita kā*, who has taught you this? — *Donna kotozo* (何^{ナニ}事^{コト}), which matter?

Dōno yāu (何^{ナニ}様^{よう}), pron. *dono yōo*, = which way? how? — *Yōrū do no ygu na*, how is the night?

In the popular language *Dono ygu* or *Dōygu* resolves into *Doo*, which is written ^ド or ^ド also ^ド. Thence: *Doukā* (乎^ド), pron. *dōkā*, *Douzō* (何^{ナニ}卒^そ), how? — *Dōu mō*, however. V. page 326. I. § 122. 1. — *Ano koto wā dou nāttakā*, = the matter how is (it) become? what has become of the matter? — *Ano fitōno nā wā dou tsūkā*, = his name how is it called? what is his name? — *Korēwa dou tsūkūrūtē yōkarōo kā*, = what concerns this, by what making will it be good, i. e. how will people have to make this?

Dou-si, = how to do? — *Ka-ygu-si* (彼^カ様^{よう}), contracted *Kgu-si*, *Kōo-si*, so to do. — *Dōu-sitē* (何^{ナニ}. 何^{ナニ}以^{ヨリ}. 曷^{ナニ}), = how doing? — *Dou-sitē makōto de nāi to iwareu zo*, = how could people say, that it is not true? — *Wārē dou-sitē sōmukgu zō*, how should I be against it?

Dou-sitā (an abbreviation (apocope) of *Dōusitārū*), = how done? how? is used adjectively. — *Dōusitā koto gā arū*, what sort of matter is there? — *Dōusitā koto zo*, = what sort of matter? what matter?

e. Substantive pronouns.

By suffixing *re* the adverbs of place become substantive pronouns, which refer to something (whether person or thing, remains undetermined) as being present in a place. The termination *re* is indeed an abbreviation of *are*, which, by a mutation of sound, has arisen from *ari*, to be. The pronouns thus formed are declinable as every other noun, with the genitive termination *no*, are used as attributive adjectives, and, in this form, answer to our pronouns possessive

(mine, thine"), they are, however, used as substantives also, in which case they, as every other noun, are declinable.

The substantive pronouns are:

1) *Wáre*, ワレ, the "I," understood as that which is in the midst, in the circle (*wa*), by which the person thinking or speaking supposes himself surrounded. The characters used for it are 我. 吾. 台. 僕. 仰. 身. 子. 言. The Mikado uses for "I" 朕 *Tsin*, for which formerly *Maro* (麻呂) was used, which word however has at present become an appellative of youth. The Tai-kun generally uses for "I" 余 or 予 (not to be confounded with 矛). — *Ware fitó* (我人. 自 佗), the I and another. — *Ware warewó wasúre* (吾忘我), I forget the I, — I forget myself. — *Kono kásava wareno nari* (此笠ハ我ノナリ), this hat is mine¹⁾.

Plural: *Wáre-ware*, *Wáre-ware-dzúrú*, *Wárerá* (我等), *Ware domo*, we; *Warerágá*, ours.

Ware properly belongs to the book-language, nevertheless it is used in the conversational, when the speaker exalts his "I." Then it answers to our *WE*.

2) *Aré*, アレ (彼. 佗), something that is some where, he, she, it, German *er*; plural *Aré-are*, *Arera*. Being short in matter it, just as "he or it," refers to something (person or thing) of which no case is made.

Arega hon, that one's book, his book. — *Areva tare?* = something what? i. e. what is it? who there? — *Arewó mi-tái*, I long to see him (or it).

In old-Japanese *Are* occurs, as a variation of *Ware*, I.

Aremé, = that there, also *A-itsu* and *Ko-itsu*, = that there and this here, or *A-itsumé*, *Ko-itsumé* are opprobrious terms.

Oré (意礼), variation of *Are*, in the mouth of a plebeian of *Yédo* *óré*, refers with derogation to another person, whereas from humility, the speaker, with it, also designates himself.

Oré wa fitó wo iyásimete iou kotoba nari; *kou-sei midsukáramó iou*. *Oré* is a word, with which one mentions another disrespectfully; in later times persons have applied it to themselves. — *Furú-koto no basi*.

3) *Karé*, カレ (夫. 伊. 渠), something that is there, he, she, it, that.

4) *Koré*, コレ, something that is here, this. (此. 是. 茲. 之).

1) Here an ellipse takes place, as the word *Kasa*, which belongs to *Wareno* also, is expressed but once. Comp. pag. 66, line 4 from the bottom.

Koréwa amari tsüisai (是コワ余ヲ小^フイ), this is too small ¹⁾. — *Koréwo motowó sirü tó ü*, this is called knowing the foundation. — *Are kore*, that and this, those and these. — *Koré kara inürü*, to go from here. — *Koréni yótte* (レ依^ル之^ニ), therefore. — *Koréde yói*, so far well, good so!

Plural: *Kore-kore*, *Korera*. — The isolated *Korevá* is often superseded by *Kova* (此^コ者^ハ), and the attributive *Koreno* continually, by ²⁾*Kono*. — *Kova ao-ftó-küsáno faziméno oya nari*, this is the progenitor of the human race. — *Kono nedanwa iküra si-másüká*, the price (*nedan*) of this (article), how much is it? ²⁾.

5) *Söré*, ソレ (夫.爾.其), something that is so, such. Plural *soré-sore*, so or such. — *Sore kore* (其^ス斯^コ), = such ones. — *Söréwá deki-másüka*, can such happen? — *Sörévá nánidé gózárü*, what is such? — *Ware soréwó wágamono ni sítá*, I have made such (or that) my property. — *Söréno tokinó fan yóri tsügínó tokiní itárü made*, = from the half of such an hour till it comes to the next hour (till the next hour). — *Sorení tsuité* (就^ス夫^レ), concerning that. — *Sore niwá oyóbi-masénü*, = it comes not to such, such is unnecessary. — *Soredémó yói*, also so it is good, also that is good. — *Soredéwa*, *kai-másoo*, so (this being so or then) I will buy it. — *Soré kará üyé*, = from there upwards; in relation to time, earlier than / before. — *Sore yóri mayé*, = proceeding from there forwards, i. e. earlier than. . . — *Soreyóri simo*, = proceeding from there downwards, i. e. afterwards, there upon (以後). — *Soreyori kono kata* (爾來), = proceeding from there on this side, i. e. since. — *Soré-sorenó mōndvā*, things which are so or so. — *Soré-sorení sítágátte*, = according to the so or such, in proportion as it is so or so. The poet employs *Sowo* for *Sore-wo*, e. g. *Sowo mireba*, seing such.

If *Soré* happens to be at the beginning of a sentence as attributive definition (such) of a noun immediately following, then it reflects on that, which has previously been said of the same subject already; e. g.: Mention has been made of the historical commencement of Japan; after some general remarks the writer continues: *Söré Nippon-goküwa Tsiu-kwano tsiyóri ftgdéni atárü yüvéni Nütsü too so tsvü*, what concerns such country Japan, as it lies towards the east of the Central Blooming country (China), so it is called the *Nitsütoo* (*Nittoo*) or country eastward of the sun. Evidently *Sore* is here, not as a mere expletive particle, but is of the same value, as the Latin relative *qui* at the beginning of a

1) *Shopping-Dialogues*, pp. 2, 23, 24.

2) *Ibid.* p. 34.

sentence such as: *Quae contumelia non fregit eum sed erexit.* (*C. Nep. Themistocl.* I. 3). In cases such as this, we supply the place of the reflective pronoun with the demonstrative, and the Japanese *Soré Nippon gokū* is equal to: this country Japan.

Sōrégasī = such a man, formerly used only by princes as a modest indication of their own persons towards higher ¹⁾, latterly it has come into vogue with inferior persons, and is used by them to speak modestly of themselves. It is taken for an amalgamation of *Sorega nusi*. Mister such a one, and is placed on a footing with the Chinese 某 or 人, = somebody, *quidam* ²⁾.

6) **Yore** is not in use.

7) **Tare**, タレ, old language, now usually **Dare**, ダレ (誰・孰), = who? Lat. *quis*? — **Dore**, ドレ, which of many? By suffixing the emphatic particle ズ *zo*, is formed *Darézo*, abbreviated *Dazo*, who? — *Darega*, whose? (*cujus*?), is often superseded by *Daga*.

Kavá (= *karevā*) *dáre* (彼・誰), who is there? — *Kavá-daré-tóki* (= the who is there?-hour), the hour at which objects are still too faintly lighted, to be recognized well, the morning twilight. — *Kavá-daré-bosi*, the morning-star. — *Sore wa dareno O ko de gozarimásuka*, what boy is that? vulgo: *Arewa dareno ko daká* (*daká* = *de áruká*). — *Sūmíre daréga taméni niróvū*, = the violet for whom does it smell? — *Sókóni daréga árüzó*, who is there? — *Daréga yókū siríte órū*, who knows it well? — *Kono fútówa daréde árí-músuka*, = this man who is he? = vulgo *Ano fútówa* (or *Arewá*) *daré da ká* (properly: *daréde árúká*), who is he. — *Nandzi va daréde árüzó*, who are you? — *Darétó ónázi koto*, with what identity? — *Darétó fanúsi sirū*, with whom to talk? — *Darétó tomoní órüzó*, with whom to dwell together? — *Daréni yorázū*, indifferent who. — *Korerano siyono nakade doréga nandzi ni yókizó* (此等ノ書ノ中ニ何レモ汝ニヨキゾ), which of these books pleases you? — *Dorémo*, whatever, each. — *Dore-fodo* (何レ程), how much? — *Kokoyori tsuginó matsi madé doré-hodo arimásū*, = from here to the next town how many (miles) is it?

Remark 1. The Japanese does not distinguish the interrogative sentence

1) In the *Nippon 1000 dai itsi ran* (39th Mikado, 10th year, 10th month), the Emperor's brother, addressed by him as *Nandzi*, calls himself *Soregasi*, whereas now every one speaks of *Soregási gá káda fumi*, = the letter written by me.

2) *Wa-gun sirori*, under *Soregasi*.

from the affirmative by an altered order of words; the sentence »who is it?" must, therefore, as »it" is the subject of discourse, be expressed by *Soréwa daréde arimásüká*, and not, as in the *Ban-go zen*¹⁾, II, 39 r. is the case, by *Darega sorede arimásüká*.

Remark 2. The question, whether *Dare*, just as the Latin *quis*, with the signification of *arúfitó*, = somebody, is used as an indefinite pronoun, has been answered negatively by a literate Japanese²⁾.

Idzuré, イヅレ (誰.孰.何), mostly イヅレ *Itsure*, who?, what?, which? — used rather in poetry and in the epistolary style, is superseded in the ordinary conversational language by *dore*, *doko*, *dotsira* or *dou*.

Idzuréga masáru (孰^レカ愈^レ), who surpasses? which is the better? — *Imáda idzuréká*³⁾ *kore* (*Fou-rai-san*) *nárú yá tsúmábiráka narázu*, it has not yet been settled, which (of the mountains mentioned) this (the *Pung-lai-schan*) is. — *Idzuréno tokóroniká*³⁾ *tewo kúdásan* (何處下手), at which place will one lay hands on? where to begin? = *Dorékara fazímeu zo?*³⁾. — *Idzúreno fitó*, which man? — *Idzúreno yo*, which age? — *Idzúreno tosi*, which year? — *Idzúreno kata*, which side? which province? — *Idzúrémo*, V. pag. 326. *Idzúréto*mo, whoever, whichever, = *Dorémo*, *dotsiramo*. — *Idzúreto* (or *Idzúretomo*) *náku*, = without whatever, i. e. without anything whatever, = *Doréto iwá koto naku*. — *Idzúremo idzuremo*, plural, whichever, all. — *Idzuré nari tomo*, whoever it may be. — *Idzuréno utsuva nitemo*, in somewhere a vessel. In 何^レノ川^カ = アリ, which no doubt means: »it is to be met with in every river," *mo* is left out.

III. Determinative and reflective pronouns.

Self, determinative pronoun in I myself, he himself, reflective pronoun in myself, himself, herself, is expressed by

A. 1. *Onóre*, = Individual; *ónódzükará*, apart, by oneself.

2. *Mi*, = body, person; *Midzükára*, personal; *Waga-mi*, = own body.

1. *Onóre*, オノレ (己 (vulgo 已) 身. 躬), from *onó*, = single, and *ore*, = *are* (being), thus something that is single, single being, individual, — allied in sense to *fitóri* (= *fitó* + *ori*, being alone, single, alone); plur. *onóredomo*, *onórera*, also *onóra* (已等) in old Japanese.

1) 變語箋.

3) *Ke*, an interrogative suffix.

2) Mr. TSUDA SIN ITSUROO.

As the subject of a proposition *Onóre* answers to he, German *er, einer*, and, just as these words, indicates a person, without any compliment. Therefore, when the speaker applies it to himself it betrays modesty, whereas applied as a demonstrative pronoun to any one beyond the speaker it shows a want of respect and, just as the variation *Odóre* (オドレ), is understood as a epithet expressive of contempt. The Princes of the Empire call themselves, *onóre*, to the Emperor, and make this word equal to the Chinese expression 寡人 *kuà-jin*, Japanese *sükúnáki fútó*, i. e. an insignificant man ¹⁾.

Onóre, used attributively (genitively), or objectively, refers to the subject as being itself the object of its action, and answers to; his own, himself. Examples:

先マ	○	人ヒト	○	<i>Onóre fútóno oyáwo ñyámavebá, Fútó mata onóregá oyáwo uyímávu.</i>
令 _レ シメ	欲 _ル オウス	亦マ	已 _レ オレ	<i>Onoregá miwo tassentó hósáurebá, Mádzū ta-zin wo tásse-síméyó.</i>
達 _タ タ	達 _タ タ	敬 _マ ウヤ	敬 _マ ウヤ	
他 _タ オ	已 _レ オレ	已 _レ オレ	人 _{ヒト} ヒト	If an individual honors the parents of others,
人 _{ジン} ジン	身 _ミ ミ	親 _{オヤ} オヤ	親 _{オヤ} オヤ	Then others honor the parents of the individual.
者 _バ バ	者 _バ バ	者 _バ バ	者 _バ バ	Will you improve yourself, First improve others.

Any one may now substitute for the word "individual," in the first saying "I myself, thou thyself (you yourself), or he himself," and say: "If I honor another's parents, then the other also honors mine." In the second saying, however, *onóre*, in consequence of the Imperative there used, may be referred to the second person (thou, you). — *Onóregá kokóro-sásiwo okonqu* (行己之志), to do his own will. — *Onórewo okonqu* (行己), to behave oneself, one's own conduct. — *Onórewo sítete, fútóno taméni su* (舍己爲人); to set oneself aside and to act for the advantage of others, = *Wága koto wobá sasi-óité, fútóno kotoniwá sewayakū*, to give up one's own business and serve the interests of others. — *Onórewo tadásū síté, fútóni mōtōmēzārebá, sunavátei ñrdmí nási*, when one rules himself (his individual) and seeks nothing of others, then one experiences no hatred. — *Onóreni katsū*, self-victory. — *Onóre-yóri* (レ自_リ己_ニ), = from oneself.

1) オノレ。寡_ハキ人_ト。諸_ニ侯_コ自_ニ稱_ス。

Remark. If we have derived *onóre* from *onó* and attributed to this the signification of one, the word *onó-ono* pleads for this conception, for *ono-ono*, as a repetition of *ono*, has the signification of "one and one," i. e. each one, answers to the Chinese 各 *kô*, and is equal to *Fútó-bito*, = man and man, i. e. each man, everyone. As derivatives from this *ono*, which, singly, is no longer in use, comes under notice: *Onásiki* (同 ^一 _一), not individual, i. e. identical.

Onóre is frequently superseded by *Ore* (已 ^一),¹⁾ which some Japanese philologists consider an abbreviation of *Onóre*.

2. *MI* (身 ^二), body, person, understood as the concrete self, whereas the idea of self, when it is taken in opposition to all that does not belong to self, is indicated by *Ware* or *Onóre* — *Miwo tatsuru mono*, = one (*mono*) who makes his body stand, is one who makes the most of his person; *Warewo tatsuru mono* on the contrary, is one who places his I, his will, his interests on the foreground, and by which is, in general, understood a self-willed person. — *Sono miwo usinawazu mono*, is one who does not throw himself away, does not lose sight of his personal dignity; on the contrary *Ware warewo wasurenû*, I do not forget my I, do not lose sight of my own interest. — *Kare onórewo wasurenû*, he does not forget himself (his individual in opposition to others). — *Onórewo homeru*, = to praise oneself as an individual; *miwo homeru*, to praise one's own person.

Examples: *Mi ten-kano ken-meiwó usinawazu* (身 ^二 不 _一 失 ^三 天 _一 下 _一 之 _一 顯 _一 名 _一), he himself (by his personal conduct) does not lose his brilliant name in the Empire²⁾. — *Kun-si sono miwó fádzúkásimezû*, the noble man brings no disgrace upon himself. — *Miwo ósámurû yuénwo sirebá*, *sunavátsi fútó wó ósámuru yuénwo sirû*, if one knows the way to rule oneself, then one knows the way to rule others. — *Miwó m'máni makásété nágé-sárinu*, yielding himself to the horse, he escapes.

Wága-miwo uru, to sell his own body (himself); said of girls who prostitute themselves for hire. — *Wága-miwo yásúmeru*, to let one's own body rest, to allow oneself rest. — *Wága deni wága-miwo wárusu sirû mono*, one who deforms himself with his own hand.

¹⁾ See p. 86.

²⁾ *Tschung-yung*, Cap. XVIII, § 2.

Women use *Waga-mi* and *Mi*, plural *Midomo*, for I. — *Midomoga maitta toki*, when we have come — at the thime of our coming¹).

Mi-mi (御^ミ身^ミ), = Highness' self, in old Japanese the self of illustrious persons, e. g. *Kono futá fasirano kami mo . . . mi-miwo kákusi-tamaviki*, also both these gods kept their sublime persons (themselves) concealed.

Midzū kārā, ミヅカラ, compounded of *mi* (body), *dsu* (piece, i. e. something that, as a part of a whole, exists apart for itself, so that *mi-dsu*, means a separate something that is body) and *kara* (from), answers to our of itself, from itself. It is expressed by the Chinese characters 自. 自然. 身自. 躬. 親. 化來.

Remark. As the Japanese etymologists do not satisfactorily explain this word, as they leave the *dsu* unnoticed, we must explain the derivation given here. We acknowledge now, and that for the first time, *dsu*, — to be distinguished from the genitive termination *tsu*, — to be the same suffix, that, added to the radical numbers (*fitó*, *futá*, = one, two, forms of them proportional numerals, thus: *fitó-dsu*, *futá-dsu*, = single, double, *simples*, *duples*), and which, by means of repetition, used in the form of *dsu-dsu*, gives to these numbers the character of distributives: *fitó-dsu-dsu*, *futá-dsu-dsu*, = *singuli*, *bini*, one at a time, in couples. Whereas now in *mi kara* (= from a body) the idea of body is taken quite generally, and only opposed to something else, *midzu-kara*, refers to a separate body, to a separate person (opposed to all other persons).

By means of the same derivative elements (ヅカラ), from **Te** (手), hand, and **Kokóro** (心・口), heart, will, are formed the words **Te-dzū-kara** (手自. 手親), = from a separate hand, i. e. with one's own hand, and **Kokóro-dzū kara** (心^ミヅカラ), from a separate heart, i. e. spontaneous (from one's own free movement).

According to its form *Midzūkara* is originally an adverbial definition (= of itself), and as such not susceptible of declension; e. g. *Midzūkārā törāvare fitó tó nári*, he becomes a prisoner of himself, he surrenders himself a prisoner. — *Tédzūkāra kūrāwo tórū*, to pluck feeding leaves of mulberry trees with one's own hands.

¹) The words given in RODRIGUEZ *Éléments*, pp. 11 and 80 ought, for the correction of typical errors, to be reduced to the forms: *Sui* = *Mino*, *Waga-mino*, *Ware-tomono*

Sibi = *Mini*, *ni*, *ni*

Se = *Miwo*, *wo*, *wo*.

Midzūkara also occurs there with the inflectional terminations *no*, *ni* and *wo*, although in original texts it is always undeclined.

However it is also used (in the quality of subject or of object), for I myself or he himself, and for they themselves.

Midzūkara is used as subject, whenever another object is mentioned before the verb of the predicate; e. g.: *Midzūkara omóváküva fakári-kotowo yetári*, he has himself, as he thinks, attained what he intended. — *Midzūkara* is also characterized as the subject in the proverb:

即 ミヘチ ○ 見 ミ 人 タ 他 タ
自 ミ 多 共 人 シ 之 愁
共 ミ 多 人 シ 之 愁
可 シ 之 愁
患 シ 之 愁

Ta-nin no ürëi wó mite vá, sunavátsi midzūkara tomoni urévü bési,
If one sees another's grief, then one must oneself be grieved with him.

As object (= himself), on the contrary, *Midzūkara* is used, whenever it is immediately followed by a transitive verb; e. g. *Mina midzūkara akirkani sürü nári* (皆自明也)¹⁾, all (these sayings) mean: to enlighten oneself. — *Midzūkara azámuku* (自欺)²⁾, to deceive oneself, self-deception. — *M. osámürü* (自修)³⁾, to cultivate oneself, self-culture. — *M. óru*, to stand on oneself (to rely on oneself). — *M. kokóromü*, to take the proof of oneself. — *M. yomín-sürü mono* (自好者), one who is fond of himself. — *M. itamü*, self-torture.

Onódsükará (オノヅカラ. 自. 自然. 己ヅカラ. 化來), = from individual, from oneself, of self, Lat. *sponte*. What has been said of *Midzūkara*, is, with regard to its adverbial character, applicable to *Onodzükara* also.

Onodzükará kuru-kuru to mavárü mono, things turning themselves, having their own revolution. — *O. maukérü fító*, one who, of his own accord, immigrates. — *O. náru kotowáriwo miyo!* behold reasons, which are self-evident!

B. As Chinese expressions of the determinative and reflective pronoun self are in use:

1. 身 シ, *Sin*, body, self, opposed to 人 ジン, *zin*, others.
2. 自 ジ 身 シ, *Zi-sin*, often pronounced as *dzi-sin*, own body or person. — *Zi-sinwo aisürü fító*, one who loves his own body, i. e. who is fond of ease, the same as *Sono miwo aisürü fító*. — *Watáküsi zi-sinni itásimásitta*, I have done it in my own person (myself). — *Anáta Go-dzi-sinni* (御 ゴ 自 ジ 身 シ =) *itásimásitta*, = You have done it in your Honor's own person.

1) *Dei Gaku*, I, 4.2) *Ibid.* VI, 1.3) *Ibid.* III, 4.

3. 自^ジ分^フ, *Zi-bun*, = own part, his part. — *Zi-bun wo mi-sutéru mono*, one, who loses sight of himself, his interest. — *Zi-bunni suwátte órû*, = *midzuka* *órû*, to be substantive. — *Zi-bunno sai-kuwo suru*, to do one's own work. — *Zi-bunno mono to naru*, to become property.

4. 自^ジ然^ジ, *Zi-zen* (by some pronounced as *dzi-zen*), also *zi-nen*, = being of self, original, natural, unworked. — *Zi-zenni*, or *zi-zento*, = Lat. *sponte*. — *Sore fitóno tsi-áruvú zi-zen nari*, that this human understanding is there, is a something natural. — *Yámanó nyéni zi-zenno fo ári*, on the mountain there is a natural fire. — *Yuméni zi-zenni mírû*, to see something in a dream, of oneself (involuntarily). — 自^ジ然^ジ生^ス, to exist of itself (spontaneous existence).

Besides these, there occur many more expressions compounded with 自^ジ, *zi* (self), in which *zi*, at one time, has the meaning of "own," then of "self." In the former case it stands adjectively before a substantive, in the latter objectively before a transitive verb.

自^ジ, *zi*, enters adjectively into compounds, as:

自^ジ國^{クニ}, own country.
 自^ジ家^カ, own house.
 自^ジ身^ミ, own body, self.
 自^ジ己^コ, own person.
 自^ジ己^コ流^リ, own clan.
 自^ジ舛^{ムツ}, own person.
 自^ジ力^{リキ}, own strength.
 自^ジ性^{セイ}, own disposition.
 自^ジ儘^ミ, own whim.

自^ジ業^{ギョウ}, own trade.
 自^ジ作^{サク}, own fabric.
 自^ジ筆^{ヒツ}, own pencil.
 自^ジ画^{ガク}, own drawing.
 自^ジ問^{モン}, own question.
 自^ジ答^{トウ}, own answer.
 自^ジ慢^{マン}, own neglect.
 自^ジ炊^シ, own boiling.
 自^ジ得^{トク}, own interest.

Zi is objective to the verb in standard compounds as:

自^ジ愛^{アイ}, self-love.
 自^ジ賛^{サン}, self-praise.
 自^ジ在^{ザイ}, self-existence.
 自^ジ負^フ, self-confidence.
 自^ジ縛^{バク}, self-bondage.
 自^ジ稱^{セイ}, self-nomination.

自^ジ棄^キ, self-prostitution.
 自^ジ害^{ガイ}, self-injury.
 自^ジ賣^{バイ}, self-sale.
 自^ジ殺^{サツ}, self-murder.
 自^ジ盡^{ジン}, self-destruction.
 自^ジ滅^{メツ}, self-annihilation.

These compounds by suffixing the verb *si*, *su*, *suru* (to do), can be changed to verbs, as *Zi-fits-suru*, to write with one's own hand; *Zi-san-suru*, to praise oneself.

IV. Expressions of reciprocity.

The reciprocity of an action is expressed in Japanese not by pronouns, but by the adverbial (modal) definition *Tägáviní* (タガビニ, pronounced *tā-ngáini*, 互^タニ. 迭. 遞), or *Ai-tägáini* (アヒタガビニ), = reciprocal, or also by the verb *Avi* (アビ), vulgo *Ai* (アイ). The last means "meet each other" and signifies, whenever it is prefixed to another verb, that the action takes place reciprocally or mutually. The meaning of *Tagai*, is generally explained by *Kare kore*, this and that; *Atsi kotsi*, here and there; *Ware fitó*, self and another.

Remark. Japanese etymologists ¹⁾ ascribe to *Tägávi* the meaning of 手^タ換^カ, *Ta-kavi*, = changing of hands, by which nevertheless the change of the *k* to the troubled *g* (= *ng*) is not explained. To be able to give a reason for this, we think we must consider *Tagavi* as a fusion of *ta* + *mükávi*, = meeting of (or with) the hands, as this takes place in weaving when the shuttle is thrown with one hand and caught up with the other. We, thus, see in *g* (*ng*) a fusion of the *m* with the *k*; a phenomenon that frequently takes place. In *Fígási* (pron. *fī-ngási*), = East, likewise the troubled *g* in *gási* is called into existence by a fusion of *mükási* to *ngási*. *Fī-mükási*, originally *Fī-mükási kata*, means: the side (*kata*), whence the sun (*fī*) has come to meet (*mükási*).

Examples: 互^タニ. 爲^タに. 賓^ニ主^ニ, *Tagáini fin-ziyutó náru* ²⁾, by turns he becomes guest and host. — *Tägáviní nikúmū*, hate each other. — *Tägáviní miru*, see each other, meet. — *Kwan-nin idé-mükávi*, *Fokkin yorino okuri-fitó tó tägáviní ai-sátsū tamáviki*, Mandarins came out of (the town) to meet, and exchanged welcome-greetings with the people sent from Peking.

Avi-nitaru mono (相^ア似^ニ物^{モノ}), things resembling one another. — *Avi-útsū*, strike each other, come to blows. — *Avi-siru*, know one another. — *Avi katáru*, converse (speak together). — *Avi-tagáini* (相^ア互^ニニ), reciprocal.

V. Pronouns Indefinite.

In Japanese, if the subject of a proposition is indefinite, it remains unex-

¹⁾ *Wa-gun siwori*.

²⁾ *MENCIUS* (LEGGE, *Chinese classics*, Book V. Pt. II. Ch. III. § 5.)

pressed; there, propositions without subjects are something very common. Our idioms do not permit this, and having to represent the subject of a proposition by a pronoun indefinite, in such sentences we make use of our »one" (people) or »it."

Besides, for our »one," in a more definite sense are also found *Fító*, man, and *Arü-fító*, = some person, e. g. *Fítóga árüyá* (有^レ人^々麼^々), is there anybody? — *Fítóga nandziwo tóvü*, someone asks for you. — *Fítóga áríte* (or *atte*) *O meni kakári tísi*, there is somebody, who wishes to appear before you.

»Something" or »anything" is expressed by *Mono*, which »thing," means, however it is also applied to living beings. — *Korewo kaku mono* (書^々之^々者^々) is »a this-writing-individual," some one who writes this, distinguished from *Kaki-mono*, = a written something, a writing (文牒), and from *Mono-kaki*, = a something writing, a writer, = *Fumi-bító* (史). In *Kaki-mono*, *mono*, has the signification of thing or something and is defined by the verbal root *Kaki* as, something written; in *Mono-kaki*, *mono* is the objective definition to the same verbal root.

Nani, = what? is also used as our »somewhat," with the signification of »something."

If by »nothing" is intended something without contents or substance, it is expressed by the noun-substantive *Nai*, = something of no value; e. g. *Fítówo nai ga sironi su*, to consider anyone as worth nothing.

Our »nobody," when no particular accent falls upon it, is superseded by »somebody" with the negative form of the verb connected with it, the negative (»not") being thus taken from the noun or pronoun and incorporated in the termination of the verb. — *Fítóga ari-másü*, there is somebody. — *Fítóga ári-masénü*, in the written language *Fító nani* (無^レ人^々), somebody is-there-not, = there is nobody.

If, however, it is wished to bring out »nobody" and »nothing" with emphasis, the expressions which signify »whoever, whatever," are used in connection with a negative verb.

Dare korewo siránu means: who does not know this? (*siránu*, verb negative = not know). — *Daremo korewo siránu*, whoever (who it may be) knows not this, nobody knows it. — *Kare naniwo sénu*, = what does he not? — *Kare nani mo sénu*, = he does not whatever it may be, i. e. he does nothing. — *Doko ni mo arázu*, wherever not to be, = to be no where.

Consequently the instance, cited in the *Elements of Japanese Grammar*, Shang-hai 1861, page. 23, *Dare mo kokoni kimasinanda*, will mean: "whoever has not come here," and not "nobody here come (honorific) has not." We are not at liberty to assign to *Dare mo* the meaning of *Nobody*, and to overlook, that in Japanese the negation of a negation is equal to a confirmed assertion.

VI. Relative pronouns are wanting, because the Japanese, having no relative clauses, substitute for them adjective clauses, which precede the word, to which they refer. Instead of "the man, who is present," an expression is used, answering to "the present man" (*Arū fitō*); instead of "the town, which the enemy has sacked," — "of the enemy-to have-sacked-town."

In such cases, moreover, the substantive *Tokoro* (所. 所. 所), = place, is also used to intimate the passive something.

Tsukuru koto is the fabricating, the fabrication;

Tsukuru mono, a fabricating being;

Tsukuru fitō, a fabricating man, one who fabricates;

Tsukuru tokoro, the place of fabrication;

Fitō no tsukuru tokoro no mono is something (*mono*) of a man's (*fitō no*) fabricating- (*tsukuru*-) place (*tokoro no*), i. e. something that somebody fabricates. — *Intsye yōri motsiyūrū tokoro no nen-ggu* is a year-name (*nen-ggu*) of a place, where (not which) one from ancient times has used, i. e. a year-name used from ancient times.

Thus we, although the Japanese philologers do not do so, give to *Tokoro*, in that position also, in which it seems to do the work of a pronoun relative, its proper signification, namely that of "place."

In the Syntax this construction will be treated again.

VII. Interrogative pronouns.

In the previous pages, treating of the formation of the pronouns, those, of which the interrogative elements *Ta* or *To*, vulgo *Da* or *Do*, and *Itsu*, vulgo *Idsu* are the foundation, have already been explained. To embrace them in one glance, they are:

<i>Dáno</i> , which? p. 85.	<i>Doko</i> , where? p. 80.	<i>Idzaku</i> , where? p. 81.
<i>Dare</i> , who? 88.	<i>Dotsi</i> , » 82.	<i>Idzäkunká</i> , » »
<i>Darega</i> , whose? »	<i>Dotsira</i> , » »	<i>Idzükunzó</i> *), on what ground?
<i>Daga</i> , » »	<i>Dotsütsi</i> , » »	how? »
<i>Dazo</i> , who? »	<i>Dóno</i> , which? 85.	<i>Idzüre</i> , who, which? 89.
<i>Darenoka</i> , whose? »	<i>Donna</i> , » »	<i>Idzürenó</i> , whose? »
<i>Darenozo</i> *), » »	<i>Dónata</i> , who? »	*) <i>Zo</i> is an emphatic suffix.
	<i>Dono yau</i> , how? »	
	<i>Doyou</i> , dou, » »	
	<i>Dousite</i> , » »	
	<i>Dore</i> , which? 87.	

Besides these are still **Nani**, what? and **Ika**, how?, which from the important part they play, deserve an acquaintance more than superficial¹⁾, whereas **Iku**, how much?, as being related to the numerals, will be treated of with them.

1. **Nani**, 十ニ(何), abbreviated **Nan**, 十ニ, obsolete **Nam**, ナム, plural **Nan ra** (何等), what? which? Lat. *quid? quod?* It is used both substantively, and adjectively, and very often strengthened by an interrogative suffix, **ka** or by the emphatic **zo**.

Substantively, with the meaning of »what?«, **Nani** occurs in expressions as: *Naniwo yerabi másüká?*, what do you choose? — *Naniwo tóvu ká?*, after what do you ask? — *Naniwo nandziga motomuru yá?*, what do you seek? — *Naniwo O kai nasáru ká?*, what do you buy? ²⁾. — *Naniwo motte?*, wherewith? whereby? — 何^{ナニ}以^{モツテ}利^リ吾^ワ國^{クニ} ³⁾, *Naniwo motte waga kuniwo ri-sen*, wherewith shall I advantage my empire? — *Nanigá ári-másüká?*, what is there at hand? ⁴⁾. — *Korewa nanini motsii-masüka?*, what is the use of this? — *Sorewa nanini yoika?*, for what is such good?

1) The greatest stumbling-blocks in oral intercourse with the Japanese, are the interrogatives (we understand by the term every word, by which inquiry after anything is made), and the ways of using them. Uncertainty in that respect brings about misunderstanding on both sides; one answers to what the other has not asked; and the speakers, weary of the continual deviating answers, probably end by thinking each other reserved, if not by suspecting each other of a want of understanding. With a view to this, the interrogative pronouns and the combinations formed with them are here treated of with the diffusiveness required.

2) *Shopping-Dialogues*, p. 2.

3) MENCIUS (LEGGÉ, *Chinese Classics*, II. Book I. Pt. I. Ch. I. § 4).

4) „ p. 2.

Nani to, = to what, whereto, as appositive definition ¹⁾. — *Anátano O na va nanito ii-masúka?*, = your name what (how) is it called?, what is your name? ²⁾.

Nanito iyu (何^{ナニ}云^{イフ}), in the popular language contracted to ナ^ナア^アフ, pronounced *Na-ndeo*, for which 何^{ナニ}條^{ジョウ} is written, = what to call? how? called. — **Nanito iyu koto**, = a what calling matter? i. e. what sort of or which matter? — **Nanito mousi-másúká?**, what do you say? — **Nanito náku**, without anything (無^ム大^{ダイ}小^{ショウ}).

Nanito zo (何^{ナニ}卒^{ソツ}), for *Nanito iyu zo*, what says it?, supersedes, like *doozo*, our 'if your please.'

Nanito te, also ナ^ナト^トテ, *Na-ndote*, from *Nanitó síté*, = to what?, tending, whereto? wherefore? — **Nanitote koréwo itásimásítaka**, to what end have you done this? **Nande**, ナ^ナン^ンデ, 何^{ナニ}以^イ, why?

Nani yori (於^オ何^{ナニ}何^{ナニ}), **Nani kara** (自^{ヨリ}何^{ナニ}何^{ナニ}), = of what?, whereof?

Nanini yótte (何^{ナニ}由^{ヨリ}緣^縁底^底), = on what ground?, whence? — 何^{ナニ}由^{ヨリ}知^チ吾^ガ可^カ也^ヤ), *Nanini yótte waga kanáru-kotowo siran?* on what ground, (how) do you know that I am able for that?

Nazeni, from *nan-se-ni*, = for what? to do, why? — *Nazeni sorewo sezuni áruka?*, why does not one such? — *Nazeni O agári nasaránuka?* = why does not your rise happen?, i. e. why do you refuse? ⁴⁾.

Náni-sini, *Nani-sini ká*, variation of *Nazeni*, why? — **Nán sore zo**, properly *Nansurezo*, how doing, on account of which, why? 何^{ナニ}爲^{タリ}.

爲^{タリ}之^ノ王^ヲ *Wqu mosi korewo yosito seba, sunavatsi nansurezo okonava-zaru* ⁵⁾, if the king considers this as good, why does not he carry it out? 不^ズ則^ズ如^ク善^シ 行^{ハス}何^{ナニ}善^シ **Naniso** (ナ^ナニ^ニ。何^{ナニ}), abbreviated **Nanzo** (ナ^ナン^ン), also **Na-nzo** (ナ^ナン), how? in what way, for what reason? — occurs also as a mere characteristic of a direct question. — 王^ヲ何^{ナニ}曰^{イフ}利^リ ⁶⁾, *Wqu nanzo riwo ivan.* = the king, why does he mention the word advantage? — 何^{ナニ}可^カ廢^ヘ也^ヤ), *Nanzo faisu beken*, how can one abolish (such)? — 牛^ウ羊^{ヤウ}何^{ナニ}擇^{タク}焉^ヤ ⁷⁾. *Giu yqu nanzo eraban*, why to choose between ox and

1) See page 70, V.

2) *Shopping-Dialogues*, p. 19.

3) *MENCIUS* (LEGEZ, *Chinese Classics*, vol. I, p. 15.)

4) " p. 21.

5) " Ch. V. § 4.

6) *MENCIUS* (LEGEZ, Vol. II. Book I. Pt. I. Ch. I. § 3).

7) " Ch. VII. § 4.

8) *Ibid.* Ch. VII. § 7.

goat? — *Nanzo O kini iri-másu monoga gozárí-másü*, is there anything that pleases you? — *ナソ 蓋ナ 反カ 其ソ 本ニ 矣¹⁾*, *Nanzo sono motoni kaverazáru*, why not return to the foundation?

Nanzoya, ナソヤ, obsolete ナソヤ。何也。何如, = how is this, how does it happen? as predicate closing the sentence, and preceded by a subjective clause.

多^{オホキナ} 民^{タミ}
何^{ナニ} 不^レ 加^カ
也^ヤ

Tami ohokikotowo kuvavezaruva nanzoya²⁾, that the people does not increase its number, how is this?

Nazo-nazo, = how? how?, riddles.

Nani naru³⁾, = what? being. — *Nani naru mono*, or *koto*, what thing, or what matter?

Nanino, *nanno*, adjectively what? in the expressions: *Nanino ji* (何^{ナニ}日^ジ), what day? vulgo *itsu*. — *Nanino kóku* (何^{ナニ}刻^{コク}), what hour? — 是^{コノ}誠^{マコト}ニ^ニ何^{ナニ}心^{ココロ}哉^ヤ⁴⁾, *Kore makotoni nanno kokorozoya*, what was really (my) opinion concerning that?

Nani and *Nan* occur adjectively in the expressions *Nani-goto* (何^{ナニ}事^ジ), what matter?, what? — *Kimi konómü tokoro nani-gotozo*, = that which you willingly have, what (is it)? — *Nani-goto de?*, wherefore, why? — *Nani-bun* (何^{ナニ}分^{ブン}), what part? — *Nani-ygu* or *Nani-zama* (何^{ナニ}様^{ヤマ}), what manner? — *Nani-ven* (何^{ナニ}篇^{ペン}), what volume? — *Nani-fodo* (何^{ナニ}程^{ジョウ}), what quantity? the quantity. — *Nani-mono* (何^{ナニ}者^{モノ}), what being, what? — *Nani-gokóro* (何^{ナニ}心^{シン}), which heart, which sense? — *Nani gokóro naku* (無^{ナシ}何^{ナニ}心^{シン}), without any purpose. — *Nani-yüé* (何^{ナニ}故^コ), what cause? — *Nani-yüéni sorezo?*, why that? — *Nani-kore*, obsolete *Nani-kure* (何^{ナニ}是^{コノ}), what one? 何^{ナニ}人^{ヒト}ニ^ニ限^{リミ}ス^ズコノ事^{コト}ヲ^ヲ爲^スヲ^ヲ得^ズ *Nani bitoni kagirázu kono kotowo náshü koto yézu*, nobody may do this.

Nani-gasi (何^{ナニ}某^{ナニ}), after Jap. etymologists from *Naniga nusi*, = where-of? master, what somebody, now in use only with the signification of the indefinite pronoun "any-(some-)one" (某) and applied by the speaker to himself. Compare *Sore gasi*, p. 88.

Combinations with *Nan* (ナソ) are: *Nan-nen* (何^{ナニ}年^{ネン}), which year? — *Nan-güwats'* (何^{ナニ}月^{ゲツ}), which month? — *Nan-doki* (何^{ナニ}時^ジ), which (what)

1) MENCIUS (ibid. Ch. VII. § 23.)

2) Ibid. (Ch. II. § 1).

3) Not *Naniru*,

4) Ch. VII. § 7.

time? what hour? — *Nan-doki-goroni* (何^{ナニ}時^{トキ}頃^頃), against what time? ¹⁾. — *Nan-dan* (何^{ナニ}段^{ダン}), which pieces? — *Kono iroga nan-dan árimásuka?* ²⁾, what (how many) pieces are there of that color? — *Nan-gin?* ³⁾ (何^{ナニ}斤^{ジン}), how many pounds?

Nani, *Nanzo* occur also with the signification of the indefinite pronoun 'any-(some)-thing.' — *Nandzivad sono koto ni tsuité nanzo kikite óruká*, have you heard anything about that matter?

2. *Ika*, イカ (如何. 云何), how?

Current combinations with *iká* are:

Ika-mono (何^{ナニ}者^{モノ}), what thing.

Ika-sama, vulgo *Ika-yau*, *Ika-yoo* (何^{ナニ}様^{ヤウ}. 何方^{ヤウ}), which way. — *Ika-yguni*, in what way, how. — *Ika-ygunimo*, however. — *Ika-yguni náru tomo*, however it may be. — *Ika-ygu náru mono*, what sort of thing. — *Ika-ygu naru mono nite mo*, what sort of being or thing it may be, who or whatever. — *Ika-yguna koto de mo sáru*, do whatever thing it may be, do every thing.

Ika-fodo (何^{ナニ}程^{ジョウ}), quantity. — *Ika-fodoka*, how much? — *Ika-fodono tsikára*, how much power. — *Ika-fodono aida*, = how much interspace, how long? — *Sorewo iká-fodoni uruya*, for how much is such sold? — *Ika-fodo ooku tomo*, however much? how much soever?

Ika-bakari, how yet (still). — *Sono koto wo ika-bakari kuvinka*, how will people yet (still) be sorry for that.

Ika-náru, how being, of what sort. — *Ika-naru kotozo*, what sort of thing? — *Sokóni ika-naru fitózo*, what sort of man is there? — *Ika-naru sei-meizo*, what (is your) name?

The modal terminations of *Ika* are: *Ikani*, イカニ, — *Ikanika*, イカニカ, — *Ikanizo*, イカニゾ, abbreviated *Ikan*, イカニ, — *Ikanzo* イカニゾ, or even *Ikade*, イカデ (pronounce *Ika-nde*, イカデカ, *Ikadeka*, *Ika-ndeka*, how? Lat. *quomodo*).

Soreva ikan? = such — how? how is such? According to the rule of the Japanese arrangement of words *ikan*, as predicate, follows *soreva* as subject ⁴⁾. The subject may also be a subjective clause, e. g. . . *aru vá ikani*, how does it happen, that there . . . is? — *Ikade* (vulgo *doude*) *iraserare mäsuká*, how goes it? — *Ikade arazaran*, how should there not be, why not?

1) *Shopping-Dialogues*, p. 17.

3) *Ibid.* p. 11.

2) *Ibid.* p. 35.

4) See Introduction, p. 44, 15, A.

Ikága, 如何, pronounce *iká-nga* (如何.云何), how?, probably a fusion of *iká ika*. — *Ikága On watári sorooya*, = how is your passage?, how do you do? — *Sokó-moto ikága O kurásizo?*, = how do you let (the time) go round? how do you do? — *Ikága sen*, how will one do (anything)? — *Ikáganáru* (or *Ikáyaná*) *koto*, what matter? — *Ikáganó obósimésizo*, what opinion? what do you think?

Interrogative pronouns with the suffix **mo**.

Connected with the suffix **mo**, 𐤎 (= also, Latin *que, cunque*), the interrogative pronouns embrace all that is comprehended in the interrogative as individuals together. *Dare mó*, the same as *quicunque*, whoever, everyone that may be reckoned under *Dare* or *qui*.

If the interrogative is joined to a substantive, *mo* is placed after it, and if it is declined, after the inflectional termination. — *Idzūreno ya mo karatō tva bésī*, every arrow may be called *kara* (shaft). — *Dokonimó* or *Dokodémó*, wherever, everywhere.

Instead of *mo*, **temo** (𐤎𐤌) is often used; e. g. *Darétemó sono ziwo hōmētūrī*, = whoever it may be (everyone) has praised this poem. — *Idzūreno tosini temo*, in whatever year it may be: *temo* having, by apheresis, arisen from *stémo* (= also is), whereas *to te mo* in expressions as *Nani to te mo*, = whatever people (may think or say), is the same as an ellipsis, being the verb that means think or say, and that governs the apposition ¹⁾ characterized by *to* (*nanito*), not expressed itself, but only indicated by the termination *te*. *Nani to te mo*, thus stands elliptically for *Nanito iyu te mo* ²⁾, = whatever it may be called or be. An abbreviation of which is *Nanitomo*, *Nántōmō*. — *Nántō omovuka*, what do people think of it? *Nántōmō omowánu*, people think nothing of it, people do not trouble themselves about it.

VIII. Arrangement of the personal pronouns in the conversational language.

The choice of the words, which are used in the oral intercourse as pronouns, is not indifferent, but it is prescribed by etiquette. From our own experience, if after an intercourse of more than two years with Japanese we may speak of it, and from the information given by a learned Japanese gentleman ³⁾

1) Compare p. 70, V.

2) *Wa-gun sirori*.

3) Mr. TSUDA SIN ITSIROO.

the following expressions, used as pronouns, enter into the conversational language.

1. For. I.

- 1) The humblest expression is **Te-mée**, plural **Te-mée-tátsi**, in the popular tongue of *Yédo* which frequently changes *a* to *e*, **Temée**. = at hand, i. e. that which is at hand or present to the person opposite.
- 2) **Watakúsi**, plural **Watakúsi-domo**, a modest, and, in confidential intercourse, most usual expression. Every respectable man speaks of himself thus; and the man of the people at *Yédo* says for it **Wáshi** (*waschi*).
- 3) **Oré**, plural **Oréra**, in the *Yédo*-dialect **Oira**, after the mention on page 86 supported by a quotation from the Dictionary of the old-Japanese language, a self-humiliating expression, is now considered as one of pride at *Yédo*.
- 4) **Wáre**, plural **Wáre-ra**, the „I” and „We” in the mouth of a prince, when he speaks to his people.

2. For the person spoken to, THOU, YOU, YE.

- 1) **Wáre**, plural **Wáre-ra**, the most humiliating expression, which is applied only to low people. Probably confounded with *Are*?
- 2) **Te-mée**, the same as given above for „I,” is fit for subordinate persons and servants, and answers to the well known German „*Er*” and „*sie*.”
- 3) **Temée-sáma**, plural **Temée-sáma-gáta**, is equal to You, Sir, You, gentlemen, used by a person of quality towards those somewhat below him.
- 4) **O-máé**, in the *Yédo*-dialect **Omée**, plural **O-máé-gáta**, in use among the middle class.
- 5) **O-máé-sáma**, = Your Honor, more periphrastical and consequently more solemn than *O-máé*.
- 6) **Anáta**, plural **Anáta-gáta**, used, with preference, by polite people towards their equals¹⁾.
- 7) **Anáta-sáma**, plural **Anáta-sáma-gáta**, is expressive of the greatest respect towards the person addressed.

3. For the person spoken of, HE.

- 1) **Are**, plural **Arera**, is put down for disrespectful.

1) The members of the first Japanese embassy, which came to Europe in 1862, and to which the author was appointed as one of a committee by his Government, generally used *Anáta* mutually.

- 2) **Ano mono**, = that person there, characterizes the person spoken of as a mere object (*mono*), deserving of no respect.
- 3) **Ano fitó**, plural **Ano fitó-gata**, polite indication of one's equals. One officer or functionary speaking of another intimates him by *Ano fitó*.
- 4) **Ano O fitó**, plural **Ano O fitó-gata**, somewhat more stately, is used when the person spoken of is related to the person spoken to.
- 5) **Ano kata**, plural **Ano kata-gata**, = the side there, and **Kono kata**, = the side here, looking from the person, and only indicating the direction, in which he is, both belong as our Your Honor, to the very respectful expressions.
- 6) **Ano O káta**, plural **Ano O káta-gata**, is indicative of the highest respect.

The above arrangement of the pronouns of the conversational language agreeing, in general, with that adopted by R. ALCOCK in his *Elements of Japanese Grammar*, page 21, contains, however, a few deviations which, the reader will please to observe, rest upon the authority of Mr. TSUDA SIN ITSIROO.

CHAPTER III.

THE ADJECTIVE.

§ 9. The adjectives attributing to the idea, expressed by a noun substantive, one or another quality, have, in proportion as they represent an attribute or a predicate, different forms which, though strongly prominent in the written or book language, are, on the contrary, more or less obsolescent in the conversational. The forms of the written, will, therefore, be treated before those of the spoken language.

I. THE ADJECTIVE IN THE WRITTEN LANGUAGE.

A. Construction of the adjective in its radical form with a noun. — If the quality expressed by the adjective is represented as present in the object from the very beginning, then the adjective is, as a subordinate attributive definition in its radical form, joined to the substantive in a compound word; *Taka-no*, = Highland, German *Hochland*. Thus also:

Naga-sáki, Long-cape.

Aká-tsútsi, red earth, ruddle.

Stró-gáne, white ore (silver).

Káro-tsútsi, black-earth.

Amá-zake, sweetbeer.

Fúru-tósi, the old-year.

B. Adjectives in *ki*.

1. a. *Ki*, termination of the adjective used as attributive. — If the quality is first to be attributed to the object expressly, the adjective, to be used as attributive, acquires a conjunctive, or properly a derivative termination, which

for a particular class of adjectives, is **ki**; **Takaki no**, = a high land, land that is high, distinguished from **Takano**, = highland. Thus also:

Nagáki saki, a long cape.

Akáki tsútsi, red earth (ruddle).

Siróki gáne, white ore.

Kuróki tsútsi, black earth.

Amáki saké, sweet beer.

Fúrúki áto, old traces, ruins.

The adjectives belonging to this class generally express a quality, to which activity is not allied.

Remark. The termination **Ki**, whose vocal *i* is the root, from which the continuative verb *ari* = to be, is derived, means „being so” that is to say, as the essential part of the word implies. The relation of the essential part to the verbal element can be no other, than that of an adverb to the verb, whereas the mutual relation of *Takaki* and *Yama* is that of a compound word. — Compare what has been said on page 96 line 15 et seq. concerning *Kaki-mono*.

The vulgar language of *Nagasaki* substitute **ka** for the adjective termination **ki**, thus *siróka* for *siróki*, white ¹).

b. The adjectives with the termination **ki** may be used substantively, as nouns concrete, and then as such are declinable. — *Yama takaki* or *Yama no takaki* is the high of mountains, i. e. eminently high, or the highest of mountains, *yama* now being a subordinate definition to *takaki*.

2. **Ku**, adverbial form. — If an adjective of this class is used as an adverb, then its radical form assumes the termination **ku**. *Takaki tobu*, = to fly high. The adverb in *ku* under all circumstances remains an adverb, yet represents in the coördinate sentence, whose predicate verb must be in the unconjugated radical form ²), the undefined radical form of the adjective verb terminating in *si*.

Isolated by the suffix **va** (§ 6) the adverb acquires a position separated from the verb, which brings out its idea with more emphasis. — *Oósiáuvá*, = manifold, often (frequently).

3. a. **Si**, form of the adjective as praedicate. — When an adjective of this

1) The question, formerly mooted in the „Proeve eener Japansche Spraakkunst” by D. CURTIUS, 1857, p. 34, if the termination **ka** is really peculiar to the dialect of *Nagasaki*, has since been answered affirmatively, as well by Japanese orally, as in writing by the late R. DE SAINT AULAIRE, who was stationed, as Dutch interpreter for the Japanese language, at *Nagasaki*. „The adjective termination in *a*,” wrote the latter to me, „is really used generally in *Nagasaki* and the lower class of the people understand nothing else; those however who have had a little education, know very well, that it is not right.”

2) See Introduction, p. 45, Coördination.

class is used as a predicate, its radical form acquires the termination *si*, = to be, is. *Yama takási*, = the mountain high to be, i. e. the mountain is high ¹⁾. The relation in which *taka* stands to *si*, is, in the spirit of the Japanese language, again no other than that of an adverb to its verb.

This *si*, placed by Japanese grammarians among the auxiliary verbs (*Ziyogo*) ²⁾ and designated *Gen-saino si*, ³⁾ or the *si* of the present tense, undergoes no verbal change.

b. If now a verbal change to indicate term and mood is required, then instead of *si*, the continuative verb *ari*, *aru* ⁴⁾ (= exist), is used, which added to the adverbial form *ku*, fuses with this into *kari*; from *Takaku ari*, = continually high to be, comes *Takakari*, a derivative verb, which is now to be conjugated in accordance after the general plan of conjugation ⁵⁾. Instead of *ari*, *eri* is also used, as expressing the praeteritum praesens, see § 80.

4. By the change of *si* into *sa* these adjective verbs are made nouns abstract; *Takasa*, = the height.

Remark. *Sa* is a contraction of the *si* predicate, and the isolating *sa*. *Takasa*, therefore includes the *Takási* predicate = „is high,” whereas *sa* raises this idea to a noun substantive „the height.” The Chinese follows the same way, when it expresses the abstract idea of „height” by 高也者.

5. LIST OF THE PRINCIPAL ADJECTIVE ROOTS IN KI.

- | | | | |
|------------------------|----------------------------------|--------------------------------------|----------------------------|
| 1. <i>Taka-ki</i> , | 高 ^{タカ} , high. | 2. <i>Fiki-ki</i> , <i>Fikū-ki</i> , | 低 ^{ヒキ} , low. |
| 3. <i>Fuka-ki</i> , | 深 ^{フカ} , deep. | 4. <i>Asa-ki</i> , | 浅 ^{アサ} , shallow. |
| 5. <i>Naga-ki</i> , | 長 ^{ナガ} , long. | 6. <i>Midzika-ki</i> , | 短 ^{ミヅカ} , short. |
| 7. <i>Firō-ki</i> , | 廣 ^{フイロ} , wide, broad. | 8. <i>Seba-(Sema)-ki</i> , | 狭 ^{セバ} , narrow. |
| 9. <i>Futō-ki</i> , | 太 ^{フツ} , thick, coarse. | 10. <i>Foso-ki</i> , | 細 ^{フソ} , fine. |
| *) [<i>Ooi-naru</i> , | 大 ^{オイナル} , large.] | 11. <i>Tsuisa-ki</i> , | 小 ^{ツイサ} , small. |

1) In R. BROWN's *Colloquial Japanese*, p. XXXIX, line 26 et seq., *ki* is cited as the termination of the adjective predicate, and *si* is wholly overlooked; no doubt a printing fault, that we may not leave unnoticed.

2) 助^シ語^ゴ.

3) 現^{イマ}在^ニ之^ノ止^シ. — *Wa-gun siwori* under *Si*. Compare RODRIGUEZ, page 66.

4) Not *karu*, nor *yaru*, as it is printed in ALCOCK *Elem.*, p. 27, line 9.

5) See § 10.

6) The adjectives placed between brackets [] do not belong to this category, and are inserted only for the antithesis.

12. *Fira-ki*, 平^{ヒラ}, level, even. 13. *Kevasi-ki*, ¹⁾ 險^{ケン}, steep.
14. *Naka-daka-ki*, 凸^{ツツ}_カ, gibbous, convex. 15. *Kubo-ki*, 凹^{コウ}_カ, hollow, concave.
16. *Firata-ki*, 扁^{ヘン}, flat. 17. *Máro-ki* (Ma-丸^{マル}_カ. 圓^{エン}. 圓^{エン}, round.
rü-ki),
18. *Atsu-ki*, 厚^{アツ}, thick. 19. *Üsu-ki*, 薄^{ウス}, thin.
20. *Nao-ki*, 直^{チキ}, right. [Magaru, 曲^{マカ}, crooked.]
21. *Toó-ki*, 遠^{トウ}, far, distant. 22. *Tsíká-ki*, 近^{キン}, near.
23. *Amane-ki*, 普^フ_カ. 遍^{ヘン}. 徧^{ヘン}, everywhere. 24. *Súkú-ná-ki*, 寡^カ, seldom.
25. *Óó-ki*, 多^タ, much, many. 26. *Súkósi-ki*, 少^{シウ}, little, few.
27. *Sigé-ki*, 茂^{モウ}_カ. 繁^{ハン}. 數^{スウ}, dense. 28. *Múndá-si-ki*, 空^{コウ}, without contents, void.
29. *Matta-ki*, 全^{ゼン}, entire, whole. 30. *Náki*, 無^ム, without, ... less.
31. *Ková-ki*, 剛^{コウ}, hard. 32. *Moro-ki*, 脆^{スイ}. 脆^{スイ}, brittle.
33. *Tsuyo-ki*, 強^{キョウ}, strong. 34. *Yowá-ki*, 弱^{ジャク}. 柔^{ユウ}, weak.
35. *Ara-ki*, 暴^{ボウ}_カ. 虐^{ゲツ}. 荒^{カウ}. 廢^{ヘイ}, [Yawaraga-軟^{カン}_カ, soft, weak.]
harsh, rude, waste. náru,
36. *Omó-ki*, 重^{オウ}, heavy. 37. *Karó-ki*, 輕^{ケイ}, light.
38. *Káta-ki*, 難^{ナン}, difficult. 39. *Yásü-ki*, 易^{エキ}, facile, easy.
40. *To-ki*, 銳^{エイ}_カ. 疾^{シキ}, pointed, sharp; quick. 41. *Nibu-ki*, 鈍^{ドン}, blunt.
42. *Hayá-ki*, 早^{ソウ}_カ. 急^{キツ}. 速^{ソク}. 疾^{シキ}, early; quick. 43. *Osó-ki*, 遲^チ, late; slow.
44. *Waka-ki*, 少^{ショウ}_カ. 若^{ニャク}, young. [Oitaru, 老^{ロウ}_カ, old.]
- [Arátá-náru, 新^{シン}_カ, new.] 45. *Fürú-ki*, 古^コ. 舊^{キウ}, antique, antique.
46. *Yo-* (old. *Ye-*) 善^{ゼン}_カ. 能^{ネイ}, good, well. 47. *Wárü-ki*, 惡^{アク}_カ, bad, base.
- ki, 48. *Sámü-* (*Sábü-*) 寒^{カン}, cold. [Atataka-naru, 暖^{ナン}_カ, warm.]

¹⁾ *Kevasiki*, and the adjectives cited under Nos. 28, 30, 66 and 73 have *siki* (Nº. 71) for their derivative form.

49. *Suzu-ki*, 涼^{スズ}, cool. 50. *Nuruki*, 温^{ヌル}遅^ト, lukewarm;
lazy.
51. *Ko-ki*, *Keki*, 濃^コク, strong (of
taste or color). 52. *Ava-ki*, *Awa-ki*, 淡^{アワ}ス, faint (of taste
or color).
53. *Ao-ki*, 青^{アヲ}, pale blue, pale
green. 54. *Aka-ki*, 赤^{アカ}紅^{ベニ}, red.
55. *Siró-ki*, 白^{シロ}, white. 56. *Küró-ki*, 黒^{クロ}, black.
- [*Akiráká-narü*, 明^{アカリ}々, light, clear.] 57. *Kürá-ki*, 暗^{クラ}多^タ, dark, dusky.
58. *Amá-ki*, 甘^{アマ}マ, sweet. 59. *Sü-ki*, 酸^{スウ}ス, acid.
60. *Umd-* (*Mü-*, 旨^{ウメ}々, sweet, 61. *Niku-ki*, 醜^{ウグハシ}ラ, ugly.
md-) *ki*, nice, beautiful.
62. *Kayu-ki*, 痒^{カユ}々, itching. 63. *Niga-ki*, 苦^クマ, bitter.
64. *Sibu-ki*, 澁^{シブ}々, raw, acerb, 65. *Yegu-ki*, 酸^{セウ}多^タ, tart.
66. *Kaubasi-ki*, 芳^{カウバシ}々, fragrant. 67. *Küsá-ki*, 臭^{クサ}々, stinking.
- Kauvasi-ki*,
68. *Sivá-ki*, 悋^{シバ}々, covetous, 66. *Tá-ki*, 欲^{タク}々, desirous,
scant willing.
70. *Gótó-ki*, 如^{ゴト}若^ニ, like. [*Kotonáru*, 異^{コトナ}々, different.]
71. *Sí-ki*, 如^シ敷^ニ, being such 72. *Siká-ki*, 然^{シカ}々, being so, or such.
as (substantive suffix
= ... ish, ... like).
73. *Be-ki*, 可^ベ々, allowable.

THE SAME ROOTS ARRANGED ALPHABETICALLY.

<i>Aka</i> . . . 54.	<i>Fiku</i> . . . 2.	<i>Kaubasi</i> 66.	<i>Matta</i> . 29.	<i>Niku</i> . . . 61.	<i>Sige</i> . . . 27.	<i>Too</i> . . . 21.
<i>Ama</i> . . . 58.	<i>Fira</i> . . . 12.	<i>Kayu</i> . . . 62.	<i>Midzika</i> . 6.	<i>Nuru</i> . . . 50.	<i>Siro</i> . . . 55.	<i>Tsuyo</i> . 33.
<i>Amane</i> . 23.	<i>Firata</i> . 16.	<i>Ke</i> 51.	<i>Moro</i> . . . 32.		<i>Siva</i> . . . 68.	
<i>Ao</i> 53.	<i>Firo</i> 7.	<i>Kevasi</i> . 13.	<i>Muma</i> . 60.	<i>Omo</i> . . . 36.	<i>Su</i> 59.	<i>Uma</i> . . . 60.
<i>Ara</i> . . . 35.	<i>Foso</i> . . . 10.	<i>Ko</i> 51.	<i>Munasi</i> . 28.	<i>Oo</i> 25.	<i>Sukosi</i> . 26.	<i>Usu</i> . . . 19.
<i>Asa</i> 4.	<i>Fuká</i> . . . 3.	<i>Kova</i> . . . 31.		<i>Oso</i> . . . 43.	<i>Sukuna</i> . 24.	
<i>Atsu</i> . . . 12.	<i>Furu</i> . . . 45.	<i>Kubo</i> . . . 15.	<i>Na</i> 30.		<i>Suzu</i> . . . 49.	<i>Waka</i> . . 44.
<i>Ava</i> . . . 52.	<i>Futo</i> 9.	<i>Kura</i> . . . 57.	<i>Naga</i> . . . 5.	<i>Samu</i> . . . 48.		<i>Waru</i> . . 47.
		<i>Kuro</i> . . . 56.	<i>Naka-da-</i>	<i>Seba</i> . . . 8.	<i>Ta</i> 69.	
<i>Be</i> 73.	<i>Goto</i> . . . 70.	<i>Kusa</i> . . . 67.	<i>ka</i> 14.	<i>Sema</i> . . . 8.	<i>Taka</i> . . . 1.	<i>Yasu</i> . . . 39.
			<i>Nao</i> 20.	<i>Si</i> 71.	<i>Tsiisa</i> . . 11.	<i>Yegu</i> . . . 65.
<i>Faya</i> . . . 42.	<i>Kata</i> . . . 38.	<i>Maro</i> . . . 17.	<i>Nibu</i> . . . 41.	<i>Sika</i> . . . 72.	<i>Tsika</i> . . . 22.	<i>Yo</i> 46.
<i>Fiki</i> 2.	<i>Karo</i> . . . 37.	<i>Maru</i> . . . 17.	<i>Niga</i> . . . 63.	<i>Sibu</i> . . . 64.	<i>To</i> 40.	<i>Yowa</i> . . . 34.

Remark. The termination **ki**, as the distinguishing characteristic of this class of adjectives, ought to be placed on the foreground, deviating from the method in the Japanese dictionaries, which give these adjectives as adjective verbs with the termination **si** and, so doing, do not distinguish them from those, which terminate in **siki** (= ish). So, to give an instance, their expression 久^キし^シ is defective, since *fisási* (= is of long duration) as a syncope of *fisásisi*, is in all respects the form of the adjective verb, has but *fisásiki*, not *fisáki*, for adjective form, whereas the adjective form of *nagasi* is not *nagásiki*, but *nagaki*.

6. Examples of the use of the forms cited.

[**Ki**] *Sibu-kakino tanewo úete, amaki kakiva favezárú*, if people sow seed of the sour fig, then do not grow figs, that are sweet, — *Tanba-künyori küróki kitsünéwo saságü*, from the country of Tanba people offer a fox which is black. — *Tsikára-náki yumi*, a powerless bow. — *Tsikára-náki koto*, powerlessness. — *Ne-zümino sirókiwá siro-nezümito iá*, the white of mice (= mice that are white) are called white mice. — *Fürúkiwó sütte átársikini tsuká*, forsaking the old, to apply oneself to the new. If objects are previously mentioned, from which a choice is made, then the expression is good: *Fürúkinowó sütte átársikinowó toru*, to reject the old (objects) and take the new ones ¹).

不^フ 山^{ヤマ}
貴^{タカ} 高^{タカ}
故^コ

Yáma takákiga yáeni tattokarázu, a mountain is not considerable, because it is high; *Kidráwo mótte tattositó su*, because he carries wood, people consider him to be respectable.

下^{シタ} 下^{シタ} 麗^ハ
ヨリ 高^{タカ} 高^{タカ}
ニノ 高^{タカ} 高^{タカ}
オモムク。

Músasabiva takákiori fikikini ómómuku. Fikikiyori takakini nobóru-koto atavázu ²). The bat turns itself with its head from above towards below. To climb from below towards above it may not.

[**Ku**] *Konofa akákú térite firügaverü*, the tree-leaf shining red flies around. — *Iyéwo takákú tsükúru*, to build a house high. — *Káriwa takáku tonde tooku yori kitári*, the wild goose flying high, comes from afar.

¹) With regard to this construction compare, page 86, line 10, in connection with note 1.

²) *Kasira-gaki kin-moo dzu-i*. XII, 11. recto.

(交朱者丹), whoever goes about with red is red. — *Fino atáritokóro, taki-fino kin-ziyore óku koto útsi. Súbéte áski nivoviwo ímu bésí*, in a place where the sun comes, (and) in the neighborhood of fire (the eggs of the silkworm) to lay is not good. In general people ought to avoid the nasty smell. — *Kono sima fíto nasi*, this island is without inhabitants. — *Yosito ómórú*, to think that it is good. — *Neno adzi asisi yotte*, because the taste of the root is nasty. As to the difference existing between *Yokino*, = a beautiful field and *Yosino*, = a place which is renowned as the Beautiful field, see Addenda N°. IV.

[Sa.] *Kono misaki nagása san ri bakari nari*, the length of this cape is only three ri (miles).

II. THE ADJECTIVE ACCORDING TO THE SPOKEN LANGUAGE.

The spoken language suppressing the *k* and the *s* of *ki*, *si* and *ku*, thus retains only the *i* and the *u*, which now immediately follow a vowel. Thereby they acquire.

for *aki* and *asi* the form *ai* and for *aku* the form *au*, pronounced as *gu*, *go*, *óo*.

» <i>eki</i>	» <i>esi</i>	»	» <i>ei</i>	»	» <i>eku</i>	»	» <i>eu</i> ,	»	» <i>eo</i> .
» <i>iki</i>	» <i>isi</i>	»	» <i>ii</i>	»	» <i>iku</i>	»	» <i>iu</i> .		
» <i>oki</i>	» <i>osi</i>	»	» <i>oi</i>	»	» <i>oku</i>	»	» <i>ou</i> ,	»	» <i>óo</i> .
» <i>uki</i>	» <i>usi</i>	»	» <i>ui</i>	»	» <i>uku</i>	»	» <i>uu</i> .		

The easy written style, which follows the spoken language, has for *au*, *eu* and *ou*, no fixed written form; it supersedes the form of writing to be used by choice.

タカウ (high)	also by	タカフ,	タコウ	and	タコ |
ナガウ (long)	»	»	ナガフ,	ナゴウ	»
タウ (desirous)	»	»	タフ,	トウ	»
ナウ (without)	»	»	ナフ,	ノウ	»
シグウ (close)	»	»	シグフ		
トホウ (far)	»	»			トフ |

Examples of the use of the forms.

[i for *ki*]. *Nagai matsu yori otsuru yuki*, snow falling out of the long (high) pine-trees. — *Karoi kemuri noboru*, light smoke ascends. — *Fána simono samuiwo osóru*, the flower fears the cold of the rime.

[i for *si*]. *Kuréno figa akai*, the evening-sun is red. — *Kariga tobū-koto takai*, the flight of the geese is high. — *Korewa amari tsúisai* ¹⁾, this is too small. —

¹⁾ *Shopping-Dialogues*, p. 2.

.. *nagai* ¹⁾, is long. — .. *takai* ²⁾, is high. — *Fitoga nai* ³⁾, there is no one. — *Korewa dziyaiga usui* ⁴⁾, this is thin of texture. — .. *atsui* ⁵⁾, is thick. — *Korewa iroga koi* ⁶⁾, this is dark of color. — .. *iroga usui* ⁷⁾, this is light of color. — .. *iroga warui* ⁸⁾, this is bad of color — *Osoi kara* ⁹⁾, as it is late — *Yásui nara, tori-mašoo* ¹⁰⁾, as it is cheap, I shall take it.

[u for ku]. *Ari-gdtau* or *Ari-gdtoo*, difficult to be, abbreviated for *Ari-gdtaku ari-másü*, it is difficult to be, = I am obliged to you. — *Yóo moosü*, for *Yókü mqusü*, to speak well. — *Kasikóo suru*, for *Kasikókü suru*, to do wisely. — *Fúkóo wadzuróo*, for *Fúkákü wádzürávu*, to be deeply involved in difficulty.

In Japanese vocabularies the expressions of the conversational are mostly distinguished from those of the book language by an antecedent Δ or \bigcirc ; thus

可 $\frac{7}{11}$ Δ ソレヲモヨイ。 — 否 $\frac{1}{4}$ \bigcirc ソウシタ 事 フナイ。カウヲフナイ,

that is: the word *Kanari* of the book language is equivalent to *Soredomoyoi* of the conversational. — *Inaya* (= should not...) of the book language is the same as *Soosita koto wa nai* (= such sort of thing there is not) or as *Kautewa nai* (= so is there not) of the conversational.

DERIVATIVE ADJECTIVES.

§ 10. Adjectives in *kartü* and *gartü*.

By a fusion of the adverbial form *kü* with *ártü* (being), the form *kartü* is obtained (so being as the previous adverb indicates). *Nomi-táku-artü*, passes into *Nomi-takárü* (ノミタカ ν), = desirous of drink or being thirsty.

Derivatives of this stamp take the same inflections as *ari*, — *ártü* being the attributive, *árti* the predicate form; and as the adjectives in *ki* themselves, express a quality, to which the idea of activity is not allied, the derivative form *k+ari* expresses merely the continual presence of the not-active quality.

Waka-ki, young. — *Waka-ki tokoni*, in youthful time. — *Wakakárü tokini*, while or as long as one is young. — *Wakakárisi toki yóri*, since the time when one was young.

Naki, not at hand, being without. — *Nakari*, continually not to be at hand.

Siróki, white. — *Sirokárü*, continually white.

Yásüki, easy. — *Yásükári*, continually to be easy.

1) *Shopping-Dialogues*, page 8.

2) page 12.

3) page 5.

4) page 23.

5) page 24.

6) „ page 23.

7) page 23.

8) page 14.

9) page 41.

10) page 37.

Remark. This illustration of the derivative form *kari* explains the obscure §§ 55 and 57 of *MODRIGUEZ, Éléms.* The *garu* there mentioned on page 55, lines 8 to 12, is a fusion of the genitive-termination, *ga* and *aru* peculiar to the conversational language exclusively. Joined to the Chinese word *Yek-ki*'), gladness, with it, it forms *Yékkigáru*, being full of gladness, synonymous with *Yékkindru*, *Yékkina*, being glad. See § 12.

§ 11. Adjectives in *arü*.

Ari, arü (有_リ), verb continuative, to be at hand, to be there, to exist, antithetical to **Náki** (無_キ), not at hand, . . . less. *Ari* is the radical (to be) and at the same time, but by exception, the predicate form (= there is); *arü* the substantive form (the being), which is at the same time used attributively (being), to derive adjectives from substantives. — *Iro ari*, = there is color or colors are there. — *Kumova iro ari*, = what concerns the cloud, there is color, i. e. the cloud has color. If the definition: »there is color" is to become attributive, then *ari* acquires the attributive form *arü*; the subject *iro* now becomes an attributive proposition of *arü*, and assumes the attributive form, thus the genitive termination *no*, in the spoken language, *ga*. *Irono* or *iroga aru kumo* means, literally: colors present being clouds, i. e. colored clouds or clouds which have colors.

The genitive termination *no* is often omitted in similar expressions, particularly when the attributive definition joined to *aru* is a verb, which is in its radical form; e. g. *Asiki nivói arüki*, wood (*ki*) of a bad smell. — *Nivói*, to smell, smell.

Examples. *Tsümi ari*, there is guilt. — *Tsümi aru mono*, a guilty person, criminal. — *Fütá-kokórono arü fütó*, a man who has two hearts, a double-hearted man. — *Omói fütátsü arü kotoba*, a word (*kotoba*), that a couple (*fütátsü*) of meanings (*omói*) has, an equivocal word. — *Kokóro-sási arü mono*, one who has a will, a firm character. — *Aya-arü ori-mono*, flowers having texture, flowered silk-stuff. — *Sai-vai-arü*, happy. — *Yamavi-arü*, sickly. — *Koto-arü*, having business, busy. — *Fima-arü* or *sukimaga arü*, having free time. — 有_リ功_コ人_ニ, *Kou-arü fütó*, a man who has merit. — 有_リ益_益, *Yeki-aru*, profitable.

§ 12. Adjectives in *narü*, *na* and *tárü*.

By means of the substantive suffix *narü*, which is, in my opinion, a fusion of the Local *ni* and of *arü*, *arü*, and thus means »being lasting in . . .," from

1) 悦_エ喜_喜.

substantives and adverbs adjectives are formed, which indicate a possession of that which the root expresses.

The familiar conversational, and the epistolary style abbreviates *naru* to *na* vulgo *da*. — *Ki*, yellow. *Ki-uri*, the yellow pumkin ¹⁾. *Ki-nárü* or *Ki-na uri*, a pumkin that is yellow. — Δ *Fimána tokóro*, a place of rest. — Δ *Kirei-na nizi* a beautiful rainbow.

With the inflectional termination *ni* the radical forms of this class are used as adverbs. — *Oóini*, greatly. — *Tsünéni*, commonly. — *Suguni*, directly, straightly.

As words, which have *naru* for their derivative form are to be noticed:

1) <i>Ooi</i> ²⁾ , 大 ^{オオ} , great.	<i>Ué</i> , 上 ^{ウエ} , above.
<i>Tsüné</i> , 常 ^{ツネ} , common.	<i>Sitá</i> , 下 ^{シタ} , below.
<i>Mare</i> , 希 ^{マレ} , rare, seldom.	<i>Maé</i> , 前 ^{マエ} , before.
<i>Sugu</i> , 直 ^{スグ} , right.	<i>Iya</i> , 不 ^{イヤ} 欲, unwelcome.

Examples of the use of the forms.

Fitó sono naveno óoi náruwo strü koto násí ³⁾, = it is not the fact (*koto nasi*) that a man knows that his rice-crop is so large (ample). — 音 ^{オン} 呼 ^コ ハ 大 ^{ダイ} 小 ^コ アリ。オ、イナルハ ハトノ 大 ^{オオ} サアリ, *In-kova dai seo ari*; *óoi náruwa fatono óoisá ári*, of parrots people have big and little ones; those which are big have the bigness of a dove. — *Sono kou óoi nari*, his merit in great. — *Kavi-ko no katávára naru taka-tokóro*, a high place at the side of the silkworms. — *Sa-kini nevurisí kavikova áve* (or *úé*) *naru kawa wo nugi-idzuru*, = the silkworms that have previously slept, throw off the skin being (which is) upon them.

2) By means of *naru*, or *na*, Chinese words are made Japanese adjectives.

仁 ^{ジン} ナル, *Zin-nárü*, humane.

忠 ^{チュウ} ナル, *Tsiu-nárü*, sincere.

不 ^フ 忠 ^{チュウ} ナル, *Fu-tsiu-nárü*, insincere.

勇 ^{ユウ} ナル, *Yuu-nárü*, brave.

1) *Cucurbita Pepo verrucosa* LINN.

2) *Ooi*, great, after the old writing オオビ, and the forms *ooki*, *oosi*, in the conversational language *ooi*, derived from *oo*, much, are frequently interchanged; the same writer frequently uses by turns *ooisa* (オ、イサ) and *oosa* (オ、サ) for „great,” and *ooi-nari* and *ooki nari* for „is great.”

3) *Dai Gaku*, VIII, 2.

眞^シ實^ジタル, *Sin-zits-nárû*, solid, real, sincere.

丁寧^{テイネイ}ナル, *Tei-nei-nárû*, courteous.

綺麗^{キレイ}ナル, *Ki-rei-nárû*, beautiful, fair.

不^フ綺麗^{キレイ}ナル, *Bu-ki-rei-nárû*, not beautiful.

様^{サマ}ナ, *Ygu-na*, ...ly, being as ... — *Yumino ygu na*, archwise.

悦^エ喜^キナ¹, *Yekki-na*¹), glad, joyful.

笑^シ止^シナ¹, *Sôo-si*¹), = cease laughing, feel pain. — *Soo-si nari*, It is not to be laughed at, It is sorrowful.

Târû (タル), = *te aru*, is also used to form Japanese adjectives from Chinese words. — 現^{ゲン}然^{ゼン}タル, *Gen-zen-tarû*, apparent, public.

If more adjectives thus formed follow, linked to one another, then only the last has the attributive form *tarû*, whereas those preceding have the indefinite form *tari*.

君^{クニ}有^{アリ}間^{カン}瑟^セシ¹ *Sit-tari, kan-tari, fi-târû kun-si ari*¹), there is a prince
子^シ斐^ヒ兮^タ兮^タ stately, worthy, perfect.

§ 13. Derivative adjectives in *ka*.

The termination *ka*, in my opinion, allied to the adjective radical forms *Ke* and *Ko* (page 109 n°. 51), just as these, indicates, that the quality expressed by the radical word is present in a large degree or is strongly prominent. As evidence of the mutual affinity of *ka*, *ke* and *ko* may be adduced that the forms *kanaru*, *kanari* and *kani*, the first being attributive, the second predicate, the third adverbial, are frequently superseded by *kéki*, *kési* and *kéku*. — For *kánaru* and *kánari* the conversational language uses only *kána*.

Adjectives of this class are:

Aktráká, 明^{メイ}ラカ, bright, clear, light; allied to *Ake*, light.

Atataká, 温^{オン}タカ, warm; allied to *Atatameru*, to warm.

Farúká, 遙^{ハルカ}カ, far. — *Sono dō farúká nari* or *farúkana* or *farúkési*, his trace is far.

Kásúká, 幽^{ユウ}タカ, remote, solitary. — *Umino kazéva kásúká nari*, the sea-wind is so solitary. — *Mitsiga kásúkani farúkana*, the way is solitary and far. As to *ni* see § 160.

1) Both expressions are taken up here, to illustrate the forms occurring in RODRIGUEZ *Éléments*, p. 55, line 9 and 10 *sósina*, „avoir du regret” and *yekina*, se rejouir.”

2) *Dai gaku*, III, 4.

Kiraraká, 晶^{キラ}カ, brilliant; from *Kira-kira*, glitter; *Kirara*, glimmer, *mika*.

Komaká, 細^{コマ}カ. 細密, fine; allied to *Komamérü*, to make fine, to make small. —

Komakana *sündá*, fine sand. — *Komakani*, adverb, to the most minute particulars; minutely, exactly.

Nadaraká, 柄^{ナダ}カ, smooth, ironed out; from *Naderü*, to iron, to stroke.

Nameraká, 滑^{ナメ}カ, smooth, slippery; allied to *Namerü*, suck, and to *Namésü*, to make smooth.

Nodoká, 悠^{ノド}然^カ, set fair (of the weather); from *Nodo*, calm.

Ogosoka, 莊^{オゴ}カ, severe, strict. — *Oróka* 愚^{オロ}カ. 癡, stupid, obsolete *öróké*.

Orósoka, 疎^{オロ}カ, negligent, lazy. — *Orósokanisü*, to neglect; allied to *örósu*, to lay down, put off.

Sadaka, 眞^{サダ}カ. 真, certain, sure, definitive. *Sadaka nári* or *Sadakesi*, it is certain; allied to *Sadámeru*, to define, fix.

Sidzúká, 靜^{シズ}カ. 寂然, calm, still. — *Asa-figa sidzúka nari*, or *sidzúkána*, or *sidzúkési*, the morning is so calm. — *Sidzúkáni*, old-Japanese also *sidzúkuni*, *yuku*, to go softly, slink, sneak. The old form *Sidzúkuni* pleads for the influence of the vocal harmony. (Compare page 62, line 2). The radical word *Sidzu* is preserved in *Sidzu-kokóro*, a calm mind.

Tavíraká, 平^{タビ}カ, or *Tairaká*, even, plane, flat; from *ta*, hand and *fira*, flat, thus hand-flat-ish.

Tsumábíráká, 詳^{ツム}カ, clear and plain, decided, settled; after the *Siwori* from *Tsumári*, concise and *firáku*, to open. — *Tsumábírakáni*, or old-Japanese *Tsumabírakéku*, adverb, plainly.

Wadzúká, 僅^{ワヅ}カ. 纔, scarce; *Wadzúkáni*, scarcely, hardly.

§ 14. Derivative adjectives in *yaka*, in old-Japanese also *vaka*, ヲカ.

Attributive *yakánaru*, predicate *yakánári* (in the conversational language *yakana*), adverbially *yakani*.

The derivative form *yaka* means as much as having the appearance of that which the root points out¹⁾.

To the words of this class, which have passed from the old language to the new, belong:

1) This notice of the meaning of *yaka* agrees with that which a Japanese etymologist gives of it: ヤカ. 凡^ス物^{モノ}ヲ形^{カタ}ヲ容^イシテ詞^{コト}ニシ. — *Wa-gun siwori*, under *yaka*.

Asáyáká, 鮮^イカ. 鮮明, fresh and bright as the morning (*asa*). Also *Azayaka* *Azayagu*, *Asayuga*, *Azarakeki*. — *Asayáká náru iro*, a bright color. — *Kurenaiwa iro hana-hada asáyáká nari* 紅藍花ハ色^イ甚^ハ鮮^イ明^ハ, the safflower is very bright of color.

Fiyáyáká, 冷^イカ, bleak, cold. — *Aki-kazéwa fiyayaka nari*, the autumn wind is bleak. From *Fiya*, cold.

Ke-zayaka, 氣^イ亮^ハ, bright (of the weather).

Kiráyiyáká, 晶^イカ, glittering; also *Kirabiyaka*, from *Kirámi*, to glitter.

Kömáyáká, 穠^イカ, 1) tight, close, dense; from *Komi*, *Komu*, to fill. — *Kúsáki komayakana*, grass and wood close growing. — *Komayakanaru saké* 濃酒, strong beer. — 2) narrow, precise.

Maméyaka, 眞^イ成^ハ, sincere, unfeigned, true; from *Mamé*, reality.

Miyabiyaka, 艶^イカ. 媛, splendid, beautiful; allied to *Miyaburi*, courtly.

Nagóyáká, 妍^イ妖^ハ, maidenly, graceful; from *Nago*, maid.

Nigiyaka, 賑^イカ, busy, bustling. — *Nigiwari*, bustle.

Nikoyaka, 婉^イカ, fine, tender, soft, mild; from *Niko*, pleasing; fine.

Nobiyaka, 舒^イカ, elastic; from *Nobi*, *u*, to stretch.

Odáyáká, 穏^イカ, calm, still; from *Odávi*, *u*, to become calm.

Saváyáká, 爽^イ快^ハ, bright; gay; brave.

Sayaká, 清^イ明^ハ, ook *Sayakeki*, clear (of light and sound).

Sináyáká, 娜^イカ. 嬾, supple, pliant; soft, flexible; also *Sinábiyaka*, from *Sinámi*, to bend (oneself).

Sinóbiyaka, 密^イカ, secretly, from *Sinobi*, *u*, to hide; to suffer.

Súkóyáká, 健^イカ. 勇健, strong, full of power; also *Sákúyáká*, *Sákúyóká*, *Súkúyáká* and *Suktyáká*; allied to *Súké*, support. (?)

Sámtyáká, 速^イカ, quick, swift; allied to *Sāsami*, pronounce *ssmi*, to advance. — *Kava-osova midzu-nakawo fasiru-koto sámtyáká nari*, the motion of the river otter under water is quick.

Tawóyáká, 嫺^イカ, also *Tawayaka*, pliable, supple, soft; after Japanese etymologists from *Ta*, hand, and *Yowa*, weak, being the weaker sex, opposed to the man, called *Tawoya-me*; — allied to *Tawam)e*, *eru*, to bend. — *Nami kazemo tawóyakáni naru*, waves and wind become softer.

Wakáyáká, 天^イカ, juvenile. — *Waka-ki*, young. — *Wakayaka náru sámūrai*, a youthful warrior. — *Yuruyaka* 徐^イカ, limp; slow; allied to *Yurusi*, to loose.

§ 15. Derivative adjectives in *kéki* or *kóki*.

Kéki or **Kóki**, radical form **Ke** or **Ko** (濃), = strong (of taste or color), already mentioned among the adjectives in *ki*, whenever it is joined to the root of another word, signifies that the object richly possesses that, which is mentioned by this word. Words of this stamp are chiefly characterized as old-Japanese, although not totally excluded from the modern language. The conversational language supersedes the attributive *keki* or *koki* and the predicate *kesi* or *kosi* with *kei* or *koi*, and the adverbial *kekū* or *kokū* by *keu* (*keo*) or *kou* (*koo*). The forms *keki* and *koki* frequently mutate with the derivative form *ka* (§ 13).

To this class belong:

Azara-keki, 鮮^イ々^{ケキ}, quite fresh.

Fárū-keki, ¹⁾ 亮^ル々^{ケキ}, very clear.

Keya-keki, 健^{ケン}々^{ケキ}. 尤, very strong.

Sámū-keki, 寒^{サム}々^{ケキ}, very cold.

Sidzu-keki, 惜^シ々^{ケキ}, very calm.

Tsuyu-keki, 露^ツ多^タ々^{ケキ}, full of dew.

Ne-koki, 睡^ネ濃^ネ々^{ケキ}, lying in a deep sleep.

Nure-koki, 濡^ヌ濃^ヌ々^{ケキ}, thoroughly damp.

Sitsu-koki, 湿^シ濃^シ々^{ケキ}, wetthrough.

§ 16. Derivative adjectives in *siki*, = .. like.

Adjective *siki* (シキ), adverbial *siku* (シク), predicate *sisi* (シイ), often, but not generally, *si* (シ); in the conversational language by the elision of *k* and *s*, mostly *sii* (シイ) and *siu* (シウ。シフ), the last mentioned frequently pronounced as *šu* (*shu*); substantive *sisa* (シサ); continuative verb *sikari*, *u*, = so to be. Root *si* (如^シ), = so, Lat. *sic* 2).

Siki means, just as .. like (German .. *lich*, Dutch .. *lijk*, .. *aardig*), equality with that, which is expressed by the root, to which it is joined. Being of a similiar sound to the transitive verb *Siki*, *Siku*, = to spread, Chinese 敷。 or 布, it is indicated in writing also by these Chinese characters, thus by a rebus, which places the word indicated in a false light.

As in old-Japanese many of the adjectives in *ki* (§ 9. B.) occur with the termination *siki* or *ziki*, the Japanese philologists consider the *ki* as an abbreviation of *siki*.

1) Distinguished from *Fáru ko-siki*, spring-weather.

2) 如^シ。似^ニモノト云^フ事^{コト}ニ。 Zoo boo si-mon tsuu-boo ki, 1773, under *Siku*.

Siki forms adjectives from nouns, from adverbs and interjections, and from verbs.

- 1) Denominative and Adverbial i. e. derived from nouns and adverbs are, e. g.
- A-siki**, 悪シキ. 邪, bad. — *Kokórono asiki mono*, any one bad in disposition, a person of bad character. — *Asiki utsuva*: bad tools. — *Asiku mandbû*, to learn badly. — *Fino teri-kómuva hanahada asisi*, = the entrance of sunshine (in an apartment where silkworms are bred) is very injurious. — *Yosi asiwo wakemavenû*, = not once to distinguish the, "it is good and it is bad," not to distinguish good from bad. — *Asikáru*, continuative verb, from *asikû* and *áru*.
- Ava-siki**, 淡シキ, frothy; faint of taste; also *Ava-ava-siki*.
- Aya-siki**, 奇シキ. 怪, wonderful; singular; from *Aya!*, exclamation of surprise. *Ayasiki ame*, a wonderful rain, e. g. a stone-rain.
- Bi-bi-siki**, 美ビマ、敷シキ, handsome. — *Fage-siki* 烈シキ, heavy; eager.
- Fana fada-** or **Hana hada-siki**, 甚シキ, very, uncommonly; from *hanahada*, very.
- Fisá-siki**, 久シキ, long ago, antithetic to *Sibarakû*, shortly, lately. — *Fakû-sai Hon-tsiyguni towóru koto fisai*, it is long, that *Fakû-sai* has intercourse with our empire. — *Fisása*, length of time. — *Iku fisásani nari-másiká*, = what lapse of time is it?, how long is it ago. In *Fisa* is placed the meaning of 日去, i. e. the sun or the day goes hence, or has gone hence, which refers to *Fisárisi*.
- Futó-siki**, 均シキ. 等, = of one sort; agreeing.
- Futó-siki**, 太シキ, thickish, stout.
- Ikága-siki**, 如何カシキ, interrogative, inquisitive.
- Iyá-siki**, 賤シキ, despicable, mean; from *Iya*, no!
- Kána-siki**, 哀シキ, painful, pitiful; from *Kana!* alas! — *Kánasiki kána!* how pitiful!
- Kibi-siki**, 厳シキ, originally *Kimi-siki*, = masterly, authoritative, strict, severe.
- Kuda-kuda-siki**, 瑣多マ、敷シキ, piecemeal.
- Kuru-siki**, 苦シキ, *Kuru-kuru-siki* 苦マ敷, tiresome, disagreeable, grievous.
- Mi-kuru-siki*, disagreeable to be seen, ugly, misformed. Root *Kur*)i, u, to reel (reel off cocoons).
- Kuvá-siki**, 妙シキ. 美. 委, fair, neat. — *Kuvá-siki ma*, a fair horse. — *Kuvá-siku*, neat, precise.
- Mázû-siki**, 貧シキ, poor, shabby.

Mása-siki, 正^{マサ}シキ, real; from *Mása*, truth.

Müná-siki, 空^{ムナ}シキ, without contents, empty; in vain; from *mi*, kernel, fruit and *na*, without; thus fruitless. — *Münd-siku náru*, to become empty; to give up the ghost.

Ond-siki, 同^{オン}シキ, identical.

Sabi-siki, 寂^{サビ}シキ. 閑寂. 淋. 孤, rusty; alone (solitary).

Suzu-siki, 冷^{スズ}シキ, cool. — *Suzu-sikáru*, continually cool.

Tádá-siki, 但^{タダ}シキ. 眞, proper, real.

Taye-daye-siki, 斷^{タヤエ}々^{タヤエ}敷^{シキ}, often interrupted, by pausing.

Uré-siki, 喜^{ウレ}シキ, glad, merry, joyful, pleasant. — *Wátákusimo úrésiku gozárimásu*, also I am joyful. — *Urésisa*, gladness. — *Urésisa kagiri nakeri*, the gladness was boundless. — *Urésikáru* or *Urésigáru*, = *úrésika-arú*, continuative verb, to rejoice. — *Fi-kázuno ooiwo urésigáru*, to be glad at the greatness (*ooiwo*) of the number of days (at a long life). — *Urésimú*, transitive to make glad. — *Uré*, Yakutic *Yör*, joy. — The *Wa-gun Siwori* gives 得^{ウレ} (*e*, *uru*, = to get, acquire) as root.

Utsukú-siki, 美^{ウツク}シキ, lovely; agreeable; handsome; old-Japanese *Itsukú-siki*; allied to *Itsúkú-simu*, or also *Utsúkú-simu*, to love.

Yásá-siki, 温^{ヤサ}和^{ヤサ}シキ, meek; honest, graceful.

Yóró-siki, 宜^{ヨロ}シキ. 義, apt, fit; well.

2) Verbal, derived by means of *siki*.

The transitive or intransitive meaning of the verb, from which adjectives are derived by means of *siki*, passes over to the adjective too, because *siki* is, by nature, neuter. On the manner, in which the derivation in one case or another is brought about, the Japanese etymologists, at least those, whose works are within our reach, preserve silence; they talk about it, indeed, but leave the matter itself in the dark. To be able to treat thoroughly and satisfactorily this class of words which, from an etymological point of view, belong to the most intricate, we ought also to be able to compare the forms, in which they occur in the different dialects of the popular language. As these are still unknown to us, we think we must confine ourselves to a mere indication of the most conspicuous phenomena.

Adjectives with a causative meaning derived by means of *siki* from causative or factive verbs, from verbs, by which, as it is known, to cause an ac-

tion to take place or be carried out is indicated, and which in Japanese, as it will be seen, hereafter, are formed by changing the verbal termination *i* into *asi* (or for vocal-harmony sometimes into *osi*). From *Konómi*, = to like, to be fond of, is formed the causative *Konomási*, = to cause fondness for, to make one to be fond of, and from this the adjective *Konomásiki*, = lovely. The adjectives, so formed, thus show, that in the nature of the object lies the action, expressed by the causative verb, to exercise or to bring to light.

To this kind of adjectives, among others, belong:

Ibukásiki, 訝^イ敷^キ, strange, wonderful; polite expression for: doubtful, suspected; from *Ibukási**i*, *u*, to excite surprise, and this from *Ibuk**i*, *u*, to be surprised at something.

Isogásiki, 閑^イ敷^キ. 急. 忙, busy; from *Isogási**i*, *u*, to make busy; and this from *Isog**i*, *u*, to make haste. — *Isogásiki tokóro*, a busy place. — *Watakusiwá kon-nitsiwá isogásii* (私^ワ 今日^イ多^ク忙^イ)¹⁾, I have much business to day. As a variation of *Isogásiki*, we have *Isogavásiki*, derived from the causative form *Isogavási*, = to make busy, which proceeds from *Isogáv**i*, *u*, = to be busy.

Itamásiki or *Itavásiki*, 傷^イ敷^キ. 痛敷, smarting, painful; from *Itamási**i*, *u*, to torture, and this from *Itám**i*, *u*, to feel pain, to suffer.

Konomásiki, lovely, agreeable, from *Konomási**i*, *u*, cause to like, to excite one's love, to attract a person; and this from *Kónóm**i*, *u*, to be fond of. 好.

Medzürásiki, 珍^メ敷^キ. 奇, exciting interest, interesting; from *Medzürási**i*, *u*, to excite interest, and this from *Mede*, *Medzüru*, also *Medzüri*, to take interest in . . . , to have gladly (愛). Distinguished from *Medzüráká*, important; costly. Every thing that is strange and rare, and however insignificant, an object of taste, is called *Medzürási*. If from *Me-tsüki* or *Mi-tsüki*, = to fix the eye upon a thing, an adjective with the signification of "attractive to the eye," must be formed by means of *siki*, we should obtain *Metsükásiki*, as derivative from the causative form *Metsükási* (= cause one to look), but not *Medzürasiki* ²⁾.

Mutsükásiki, tiresome, grievous, vexing, 難, or also, by means of rebus, ex-

1) *Shopping-Dialogues*, p. 16.

2) This as an answer to the question, proposed in R. BROWN'S *Colloquial Japanese*, XII.

pressed by 六々借^カ and 六々々^カ敷^キ; from *Mutsükas*)i, u, to vex, to grieve, make sad, and this from *Mutsuk*)i, u, whence the continuative *Mutsukár*)i, u, = to be grieved (or sad), is more in use.

Natsükásiki, 嬌^ニ媛^ニ媛^ニ, vulgo 懷^ニ敷^キ, attractive, engaging. — *Fánanó ninóvi natsukásii*, the scent of flowers is attractive. — From *Natsükás*)i, u, make disposed, excite inclination or love; and this from *Natsuk*)i, u, to be inclined, have inclination to.

Omómükásiki, 偉^ニ慶^ニ, also by contraction *Omogásiki*, pronounced as *Omongásiki*, attractive, engaging; from *Omó-mükás*)i, u, to attract, and this from *Omó-muk*)i, u, to turn oneself with the face (*ómó*) towards a thing. 趣^ニ. 趣^ニ向^ニ. From *muki*, = to go to meet, arises a continuative verb *mukáv*)i, u, to be turned towards; whence *mukavas*)i, u, the causative form; from this is derived *ómómükavásiki*, to be continually attractive.

Omóvósiki, causing to think of one, keeping another's thoughts engaged, and that in a good sense, thus engaging, dear, kind; from *Omovás*)i, u, also *Omóvós*)i, u, to cause to think, and this from *ómóv*)i, u, to think (思).

Osorósiki, 恐^ニシ^ニキ, frightful; from *Osórós*)i, u, to make fear, and this from *Osór*)é, *uru*, to fear.

Sawagásiki, 噪^ニ敷^キ. 騒^ニ, full of rustling and noise, stormy, turbulent; from *Sawagás*)i, u, to make rustle, to disturb, to confound, and this from *Sawag*)i, u, rustle, make a noise, be uneasy (怖^ニ. 不安也). — *Sivo sawagasi*, the sea is stormy. — *Kokórowo sawagásü*, make the mind uneasy. — *Sáruva sei savagasiku site monowo kai-su* ¹⁾, = the monkey makes much noise and injures every thing. — The old-Japanese has as variation of *Sawagi* also *Sawagavi*, rage, tear; *Sawagavás*)i, u, enrage, and *Sawagavásiki*, full of noise.

Tanomósiki, 可^ニ頼^ニ, trusty, a thing upon which one can rely; from *Tanomos*)i, u, make trust, and this from *Tanóm*)i, u, to trust to, to rely upon.

Urámásiki, exciting disgust; from *Urámas*)i, u, make have disgust, to prejudice against oneself, and this from *úrám*)i, u, to be disgusted with. 怨^ニ. 恨^ニ.

Uráyamásiki, (vulgo, and by way of rebus 浦^ニ山^ニ敷^キ), worthy of envy; from *úráyamás*)i, u, to make one evy; excite envy, and this from *úráyam*)i, u, to envy. 羨^ニ. 歎^ニ.

1) *Kasira-gaki kin-moo dzu-i*. XII. 11. recto.

Uruvásiki, *urúwásiki*, 艶^ルシキ. 美, charming; from *Urúvás*)i, u, enliven, and this from *urúvi*, *uróvi*, to be enlivened, or charmed.

Utágavásiki, 訝^ルハシキ. 不審, doubtful; from *utágavás*)i, u make doubt, and this from *utagav*)i, u (疑. 嫌. 忌), to doubt.

Utomásiki, despicable, from *Utomás*)i, u to despise, properly to estrange, and this from *utóm*)i, u, to be strange, to be despised. 疎.

Wadzüravásiki, 煩^ル敷^シ. 嬌, tiresome, teasing, plaguing, from *Wadzüravás*)i, u, to tease, and this from *Wadzüráv*)i, u, to be plagued.

Yádörásiki, hospitable; from *Yádörás*)i, u, to lodge, take anyone in, and this from *Yadór*)i, u (宿^ル), to lodge somewhere.

Yawásiki, 和^ルシキ, calming, from *Yawás*)i, u, to make rest, to reduce to calmness, and this from *Yav*)i, u; or *Yam*)i, u, to come to rest.

Yörókobásiki, joyful, rejoicing, from *Yörókobás*)i, u, to please anyone, and this from *Yörókobi*)i, u, to rejoice, to be glad. 歡. 喜.

Yukásiki, 怏^ルシキ, urging on, impatient; from *Yukás*)i, u, to make go; to drive; and this from *Yuk*)i, u, to go.

§ 17. Derivative adjectives in *ká-siki*.

To the adjectives in *siki* unite the derivatives in *ká-siki*, *ká-siku*, *ka-si*; terminations, which are considered by Japanese etymologists as contractions of *kamásiki*, *kamásiku*, *kamási* (for which *kavasiki* etc. also occur), and which are indicated in writing by 通^ル敷^シ. The sign 通 means to go through or to make go through for...., in Japanese *Kayovi* or *Kayovasi*. Is this character to be remarked as a rebus here, or is its signification allied to that of the Japanese termination? This question remains unanswered by the Japanese philologists. The writer of the present, leaves the rebus for what it is, and sees in the *kasiki* in question nothing more, than the frequently occurring abbreviation of *siká-siki*, of which the radical form *sika* (然^ル) is quoted among the adjectives in *ki* (page 109 n°. 72) with the meaning of 'being so, such.' *Kasi* is met with, and that as a substantive predicate verb with the signification of 'is as much as,' in simple expressions such as 'Mister to va *kimi zo kasi*'¹⁾; = the word Mister is as much as *kimi*; whereas the continuative verbal

1) I borrow this satisfactory example from a metrical list of Japanese and Dutch words, by a Japanese dilettante.

form *Karu* (for *sikáru*) in *Karuga yūēni* [= for reason (*yūēni*) of the (*ga*) being so (*kárū*), that is therefore, on that account], is generally in use, and that to exclusion of *sikáru*. The derivative forms *kásiki*, *kásiku*, *kásisi* or *kasi* thus answer to ...ish, ...some; whereas *kamásiki* is equivalent to a fusion of *siká-mási-siki* (*masi*, = to be).

To this class of derivative adjectives, among others, belong:

Fádzē- (vulgo *Fádzū-*) *ka-siki*, 慙分通カ敷. 耻敷, timid; also *Fadzi-* (vulgo *Fadsu-*) *ka-másiki*, or *-kavásiki*; from *Fadzi*, blush; *Fadzu*, *Fadzūru*, to blush.

Fártū-ká-siki, 晴分通カ敷, clear (of the weather); also *Fártū-kavásiki*; root *Fare*, clear. *Kara-katiga másiki*, droll, jocose; from *Kara-gavi*, to laugh, and this from *Kara kara*, = ha! ha!

Ne-ka-siki, 寐分通カ敷, sleepy, also *Ne-kama-* (or *kava*) *siki*; from *Ne*, sleep. *Ya-kamásiki*, 喧分通カ敷, noisy; from *ya!* an exclamation like Heh! holla! ho! ¹⁾. —

Kokode yakamásikiwo sakerū, here people prevent what is noisy. — *Sidzuka ni site yakamasi nai* (寂不喧), it is quiet and without noise.

Yume-ka-siki, 夢分通カ敷, also *Yumé-kama-* (or *kava-*) *siki*, as in a dream; from *Yume*, a dream.

§ 18. Derivative adjectives in *rá-siki*, = having a resemblance to....

They are generally denominative. *Ra* is instead of *ará*, which has arisen by the strengthening the final vowel of *ari* into *a*; *ará-siki*, by apheresis *ra-siki*, thus means: »such (*siki*) as were there...," or »so as if there were." *Makoto*, = truth; *Makoto-narū*, = being truth, true; *Makoto-ra-siki*, such as if it were truth, i. e. probable. *Makoto-rá-siki koto*, or *Makoto-rá-sisa*, probability.

Ra-siki therefore answers to the derivative termination ..ish, so far as it means having a resemblance, to that, which is indicated by the root, as bluish ²⁾, whereas the Japanese termination gives at the same time, to the adjective formed with it, a diminishing, frequently also a contemptible signification in addition.

The old way of writing the predicate form *Arasi* is 有^レ良^ク志^シ. The presence of 有, which is here ideographically, with the signification of »to be

1) *Ya*, *yobi-kakuru koyeni iveri*, = *Ya* is said of a calling voice. — *Wa-gun siwori*, under *Ya*.

2) BRILL, *Nederl. Spraakkleer*, 1854, § 42. 1. 1).

on hand, = Jap. *ari*," pleads for the correctness of the assimilation of *ra-si* to *ara-si*, and therefore against the supposition, that the *ra* used here might be the characteristic of the plural (§ 5. III. 1. page 56).

The dialect of *Nagasaki* has *rásaka* for *rasiki*.

Examples of derivative adjectives in *ra-siki*:

Otoko, man; *Otoko-rásiki ónna*, a manly woman.

Onnágó, woman; *Onnágó-rásiki ótoko*, a womanish (effeminate) man, = *ónnáo yguni okonái-mási ótoko*¹⁾, i. e. a man conducting himself like a woman.

Warabe, *Warambe*, boy; *Warambe-rásiki*, boyish.

Ko-domo, child; *Kodomo-rásiki*, childish. *Kodomo-rásiki handsi*, childish-talk. *Ko-domono ygu náru*, childlike.

Kimi, gentleman; *Kimi-rásiki*, playing the gentleman.

Dai-miygu, = great name, imperial prince; *Dai-miygu-rásiki hátamoto*, a vassal, who plays the prince.

Baka, fool, madman; *Baka-rásiki*, stupid, foolish; *Baka-rásiki koto*, stupidity, folly.

Uso, gossip, untruth; *Uso-rásiki*, trifling.

The derivative *Fútó-rásiki*, from *Fúto*, man, answers formally indeed to "human," must however, with a view to the examples quoted, have a signification, by which it is only applicable to a not human being, that acts humanly²⁾.

Also words of Chinese origin are compounded with *rásiki*, e. g.

Kou, 功, merit; *Kou-arú waza*, = a merit being deed, a deed, that really is meritorious. — *Kou-rásiki waza*, an apparently meritorious deed.

Ri-kou, 利口, whetted mouth or tongue, eloquence. — *Rikou-náru fúto*, an eloquent, witty (but not blunt) man. — *Rikou-rásiki fúto*, a man, who plays the witty person or the orator.

Ai, 愛, kind; *Ai-rásiki*, amiable.

Ka-wai, proper 可愛 *Ka-ai*, kind, agreeable. *Kawai-rásiki*, amiable, lovely.

Ka-wai-rasiku naki koto, ungraciousness.

Bin-bou, 貧乏, poverty; *Bin-bou-rásiki*, poorly.

1) Thus Mr. Oono Yasaburoo, when requested to describe the meaning of *Onnagorasiki otoko*, defined it.

2) We know this word alone from a Vocabulary, in which it was translated „menscheilijkerwijze.”

§ 19. Derivative adjectives in *beki*.

Placed after the attributive form of a verb *beki* (可^レ) signifies, that what the verb expresses may, can, must and shall happen. The predicate form is *béki*, the adverbial *béki*. — *Onna kono téwazuwó sú-béki*, women may, can or will do this work — *Korewa onnano sú-béki tewaza nári*, this is a work to be done by women. — *Sú-beki*, = being allowed or able to do, is here conceived in an active sence, whereas the genitive *onnano* precedes as definition. Compare page 97 § 8. VI. — *Fító-bító kono tamawo tattomá*, every one values this jewel highly. — *Korewa fító-bítóno tattomú-beki tama nari*, this is a jewel, which every one may, can and shall value highly.

In the chapter on the verbs (§ 104.) we shall refer again to *Beki*.

§ 20. Derivative adjectives in *náki*, = without, ...less, indicating the want of that, which is mentioned in the radical word.

Na-ki 無^キ, in the conversational language *Nai*, from the radical word *Na*, = not, used substantively means »the good for nothing" or »something good for nothing," = nothing, e. g.: *Fítowo naiga sironi su*, to consider a person as good for nothing (of no value). *Naiga* is genitive.

Used attributively it means »not existing;" *Naki-fító* is a not existing man, one deceased; *Nai-mono*, a good for nothing, a not existing thing, a nothing. — *Fítóno naki-kotowo kiku*, to hear of a person's not existing (his death).

When *Naki* is preceded by an attributive definition of what does not exist, it answers to the suffix ...less. — *Tsikára-naki* or *Tsikarano naki yumi*, a powerless bow.

The predicative form *Nasi*, in the conversational language *Nai*, means the not being at hand of anything, be it thing or circumstance. — *Kono yumi wa tsikára nasi*, this bow is powerless. — *Iwá-ga-sima fító nasi*, the sulphur island is without inhabitants. — *Ari nasiwo toru*, 問^フ有^リ無^シ, to inquire about the existence or non-existence of a thing.

Adverbially *Nákú* (無^ク), in the conversational language *Nágu*, *Noo* (ナ^ク・ナ^フ・ノ^ク・ノ^フ). — Thence the continuative verb *Nakari* (= *Nákú + ari*), not to exist. — *Náku nari*, to go to nothing, to die. — *Naku si*, *u*, to be without..., to want.

Na and the forms derived from it will be found treated more diffusely in the chapter on the verbs (§ 109.).

§ 21. Adjectives with the negative prefix *Na*, or the Chinese 不, *Fu*.

Na, with negative power comes before adjectives as well as substantives, and causes them to express the contrary. This use of *Na* peculiar to the old language has been preserved in expressions as: *Na-yami*, = no rest (不安); *Na-yi* (ナヰ), = no seat, for "earthquake" (地震); *Na-iviso*, = not speak, = be silent!

The Chinese 不, *Fu*, = not, as a pure negative prefix to Japanese words expressive of quality has also got into use. To the few compounds of that nature belong:

Fu-de-ki, 不出來, mis-chance, bad-growth. *De-ki*, to proceed, to be produced.

Fu-nari, 不實, bad growth. — *Fu-narino tosi*, a bad year.

Bu-nari-naru, 不形, misshapen; *Nari*, shape.

Fu-katte-naru, 不勝多手, uncomfortable, disadvantageous; uneasy; *Katte*, the winning hand.

Fu-mi-motsi-naru, 不身持, behaving badly; *Fu-mi-motsi*, bad behavior, Fr. *inconduite*; *Mi-motsi*, behaving as it should be.

Fu-ratsino, 不埒, extravagant; absurd; improper, irrational; from the Chinese *Liuē* (埒, vulgo 埒), after the Japanese pronunciation, *Ratsi*, limit, fence. — *Fu-ratsi no koto*, what goes beyond limits. — *Ratsi mo naki zon-zi yori* 埒もなき存寄, an irrational opinion.

Fu-sai-vai-naru, 不幸, unprosperous; *Sai-vai*, prosperity, luck, blessing; from *saki*, development, and *favi*, growth.

Fu-si-avase-naru, 不仕合, not lucky; from *Si-avase*, chance.

Fu-sugurete imasu, 不勝, not excellent, not being particularly well.

Fu-tsu-ggu-naru, 都合, unfit, inconvenient, incongruous; from the Chinese 都合, = altogether, the sum; thence *Tokino tsu-gguni yori*, according to the time.

More numerous are the compounds with 不, which, adopted from the Chinese, and sanctioned by use as classical expressions, have penetrated even to the language of daily life.

As attributive definitions prefixed to Japanese words, they occur with the suffixes *no* or *naru*; e. g.:

不 ^フ 和 ^ハ タル, discordant.	不 ^フ 作 ^サ 法 ^{ホウ} タル, unfashionable.
不 ^フ 幸 ^{コウ} タル, disastrous.	不 ^フ 斷 ^{ダン} 嗾 ^{ソウ} , unceasing gossip.
不 ^フ 孝 ^{コウ} タル, unchildlike.	不 ^フ 朽 ^ク ヲ 親 ^{シン} 睦 ^ム ダ, imperishable friendship.
不 ^フ 足 ^{ソク} タル, insufficient, not enough.	不 ^フ 意 ^イ 難 ^{ナン} シ, unforeseen difficulty.
不 ^フ 快 ^{クワイ} タル, indisposed.	不 ^フ 圖 ^ド シテ, unexpectedly, by chance.
不 ^フ 堅 ^{ケン} ヲ 固 ^コ タル, indisposed, not well.	

If the pure negative 不^フ, of similar expressions is superseded by 無^ム (*bu*, = without), the meaning of the word undergoes a considerable modification, which is still frequently lost sight of. 不^フ 礼^{レイ}タル *Fu-rei-naru*, is uncourtly, and equal to coarse, clownish. 無^ム 禮^{レイ}タル, = "without ceremony," and may also be rude behavior, which does not wound. 非^ヒ 礼^{レイ}シ, is a behavior, antagonist to the nature of politeness, thus misbehavior. 不^フ 時^ジ, *Fu-zi* is untimely, i. e. not at the time fixed; 無^ム 時^ジ, without fixed time, i. e. always; 非^ヒ 時^ジ, wrong-time, the improper time, the time at which something may not happen.

8 22. Adjectives with a previous definition.

Nouns, prefixed to an adjective as definitive, form with it a compound word, provided they are not characterized as an attributive addition by the termination *no*. — *Te*, hand; *Naga*, long; *Te-naga zaru*, long-armed ape. — *Kutsi*, mouth; *Omoki*, heavy; *Kutsino omóki fító*, a man heavy of mouth or tongue.

Examples.

Inisihé imáno na-takáki fító, High named (celebrated) persons of old and new times.

Te-baya, asi-faya, = of hand quick, of foot quick; quick-handed, quick-footed.

Kotoba-fayasi, he is ready of speech. — *Kotoba-oosi*, he is woody. — *Kutsi-firóki*,

broad-mouthed. — *Me-akáki*, red-eyed.

Mimi-tóki fító, a man, sharp of ears, a quick-hearing man.

Fara-bútó, thick of belly, a paunch-belly, name of a fish.

Faráka úwó (for *fara-aka úwó*), a fish red of belly, the red-belly.

Omó-siróki, white or clear of countenance, friendly.

Mono-kóyeno naki yo, a night without sound, a dead night.

Kokóro-neno firóki kotoba, a word ample of meaning.

Kokóro-neno warui fító, a man bad of disposition.

Ke-no ara-mono, ke-no niko-mono, rough haired beings, soft haired beings.

§ 23. The definition, that the quality in any object in full or relatively full measure is met with, is expressed by adverbs or definitions equal to them, which precede the adjective; as such are worthy of notice:

1. **Ma**, 眞^マ. 眞^マ, in conversational language generally **Man**, = effectively, really; genuine unadulterated, indicates the full measure of the quality. **Ma-naka**, or **Man-naka**, 眞^マ 中^{ナカ}, the just middle. — *Yumino ma-nakawo tórû*, just the middle of the bow to seize, to seize the bow just in the middle. — *Man-nakano iyé*, the middle house, standing between two others. —

Mán-firáki, 眞^マ 平^{ヘイ}, quite level, even.

Mán-márûki, 眞^マ 圓^{エン}, quite round.

Má-yásûki, 眞^マ 安^{ヤス}, quite easy.

Má-sîróki, 眞^マ 白^{シロ}, quite white, snow-white.

Má-kûróki, 眞^マ 黒^{クロ}, quite black, jet-black.

Ma, = effectively, really, variation of **Mi** (眞^ミ), is the same radical word, that occurs in *Ma-koto* (眞事. 眞言), = reality, truth. *Ma-gokôro*, an upright heart; *Masa*, truth; *Masa-sîki*, = really.

2. **Itsi-dan**, 一^{イチ} 段^{ダン}, a whole piece, adverbially: wholly. — *Itsi-dan utsukûsiki ôнна*, a woman in all respects beautiful. — *Itsi-dan kek-kqu nârû*, in all respects excellent.

3. **Ikanimo**, = however, in all respects. — *Ikanimo tsiisaki*, as small as possible. — *Ikanimo tayásûki*, as easy as possible.

4. **Zûi-bun**, 隨^{ズイ} 分^{ブン}, = comparatively, so much as possible. — *Zûi-bun fayáki*, pretty early; is also used with the signification of "very early."

§ 24. Absolute comparative.

Adverbs which, expressing a higher degree of the quality, come before the words of quality; are:

1) **Mo**, 最^モ. vulgo 最^モ, yet, yet more; to be distinguished from **Ma**, = real, with which it frequently mutates.

Mo-yásûki, 最^モ 安^{ヤス}, easier

Mo-gami, 最^モ 上^{ウエ}, higher up.

Mo-sotto, 最^モ 些^サ, yet less.

Mo-fayá, 最^モ 早^{ハヤ}, still quicker or earlier; already.

Mo-sûkôsi, 最^モ 少^シ, yet a little.

Mo-sûkôsi sakini, still rather earlier; just now. — *Korewa amâri tsiisai*. *Mo-*

sūkōsi ookiinowo O mise ¹⁾, this (case) is too small. Let me see one rather larger.

2) *Ookini*, 大 ^大 = greatly, very. — *Ookini jurūki*, very antique. — *Ookin arūki*, very rough.

3) *Sūkōsi*, 少 ^少, little, in slight degree. — *Sūkōsi takai tokoro*, a place high only in a slight degree.

4. *Nao*, 猶 ^猶, old-Jap. *Navo*, 猶 ^猶, once more so..., still more. — *Sore de nao yokū nari*, thereby it becomes so much the better. — *Sore dake nao yorōsui*, it is so much the better.

5) *Iyā* or *Iyō*, also *yā* or *yō*, 彌 ^彌. 1. 2. 3. 弥, = once more so..., farther, more; to be distinguished from *iya*, no. — *Iyō taka yama*, the mountain once as high. — *Iyō medzūdsiki*, still more interesting.

6) *Iyā-iyā* or *Iyō-iyō*, 彌 ^彌 々. 彌 ^彌 々, more and more; in the conversational language *Iyāga ayēni* also. — *Iyō-iyō fūkūki*, still much deeper.

7) *Māsū-māsū*, 益 ^益, more and more. — *Riyō-kōkuno māsūvari māsū-māsū atsūkū nāri*, the intercourse of both the empires extends more and more.

§ 25. The relative or real comparative.

1. If a quality be attributed to one object in the same measure as to another, the likeness, if it is quantitative, is expressed by *Fodo*, if it is qualitative by *Yguni*. *Fodo* (程 ^程) means quantity, *Yguni*, or *Yooni* (様 ^様), in the manner.

Namiva yāma-fodo takasi, the waves are as high as mountains. — *Namiva yukino yguni sirōsi*, the waves are white as snow. — *Yama-fodo*, = size of mountains, and *Yukino yguni*, = in the manner of snow, are here adverbial definitions, which, as such, precede the words of quality *takasi* and *sirōsi*. The particle *wa*, vulgo *wa*, is here necessary to separate the subject *namī* from the following substantive (*yama*, or *yuki*), which, as subordinate definition, belongs to the predicate word of quality.

San ri fodo toōsi, it is so far as three miles. — *Isi yguni kataki*, = stony hard, i. e. so hard as stone. — *Zen fodo dai-sētsū nārū monova nasi*, 無 ^無 善 ^善 程 ^程 大 ^大 切 ^切 ナ ^ナ 者 ^者 ハ, there is nothing so important as virtue; in the conversational language: *Zen fodo tai-sētsu na* (or also *tai-zi ta*, 大 ^大 事 ^事 ジ ^ジ タ) *monowa nasi*.

1) *Shopping-Dialogues*, p. 2.

2. If a quality is ascribed to one object in a higher degree, than to another, with which the comparison is made, the latter is considered as the point of departure in the ascription and, as such, characterized by the termination *yorī* (out), immediately precedes the word of quality, which does not assume a comparative form; thus *Namiwa iyēyorī takasi*, = the waves are from houses out high. i. e. the waves are higher than houses. In this form of speech also the isolating particle *wa* or *wa* is indispensable.

The Mongolian and Mandju, in respect of the comparative, follow the same way ¹⁾. To the expression: »The horse is higher than the sheep,» is equivalent in Japanese the expression: *Mūmāwa fūtsūzīyorī ooi nari* (馬々ハ 大^キ 於^ニ 羊^ヲ 也^{ナリ}), = the horse — from the sheep out high is; in Mongolian *Morin anu chonin etse jeke*.

Examples.

Meiwa koo-mooyorī karosi (命々ハ 輕^カ 於^ニ 鴻^ト 毛^ヲ), the life is lighter than down. — *Ookamivā yama-inuyorī takesi*, the wolf is bolder than the wild dog. — *Olanda-fūnévā Too-senyorī sakini tsūyāku-gansu*, the Dutch ship lands earlier than the Chinese. — *Kakūretdrūyōri aravaruruva nasi*, = something more manifest than the hidden, is there not, there is nothing more manifest, than the hidden. — *Riwo kivamete, Ten-kawō ōsāmtrū-kotova — sūyuyorī ooi-nārūva nasi*, what concerns the forming of the understanding, and the government of the state, there is nothing greater than the doctrine of CONFUCIUS. — ... *yorī sūkōsiku naru*, less becoming than ...

Remark. No comparison is contained in the sentence: *Kono sākayorī tsutsi fīkīsi*, = the land (*tsutsi*) is of this steepness off low; as the words »of this steepness off (*kono saka yorī*)» are an attributive definition of »land (*tsutsi*)», and not of the word of quality »low (*fīki*).»

The relative comparative may also be defined by means of one of the adverbs (§ 24), which indicate a higher degree of the quality; e. g.: *Wasiva kuma-takayorī mata-mata ooi nari*, the eagle is twice as big as the bear-falcon (the horned falcon). — *Kuma-takava me-ono dai-siygu mina takani onāzīku, takayorī ooi-naru koto san bai seri*, with the bear-falcon (*Spizaidos orientalis*) the size of the female and the

¹⁾ Compare I. J. SCHMIDT, *Grammatik der Mongolischen Sprache* St Petersburg, 1831. S. 39. — CANON DE LA GABELLENTZ, *Élém. de la Grammaire Mandchoue*, 1832. page 86. — *Characteristic der hauptsächlichsten Typen des Sprachbaues*, von Dr. H. STEINTHAL Berlin. 1860. page. 200.

male generally is as with the hawk; his size (*ooinaru koto*) with relation to (*yor*) the hawk amounts to threefold (*san bai*); i. e. it is thrice as big as the hawk.

The object, with which the comparison is made, is also isolated by *va*, when the word expressive of quality does not immediately follow it, but is separated from it by a subordinate adverbial definition; e. g.: *Kono iyé yoriva mata takasi*, is as high again as this house. — *Kono iyé yoriva nao takasi*, is yet higher than this house.

If the object, with which the comparison is made is something which either has remained without notice, or is not expected, then it is characterized by the suffix *mó* (= also, even). *Kore yorimó oosi*, more than this also, or more than even this. — *Fayábüsá to iku toriva taka yorimó fayási*, the bird, called *Fayábüsá*, or the quick flier (it is the noble falcon) is fleetier than even the hawk. — *Kono fitówa are yorimo gukusiya de ari* ¹⁾, this man is more learned than even he. — 草^{クサ}木^キノ花^ハ久^{キウ}形^{ケイ}ハ牡^ウ丹^{タン}ヨリ大^{ダイ}ナ^ナ物^{モノ}ハナシ *Squ-mókuno kwa-kiyguva Botan yori ooi-náru monová nási*, among the flowers of the vegetable kingdom there is none bigger than the piony.

Verbs also, which express a more or a less, such as *Mási*, *Masári*, *Masá-reri* (愈^ユス^ス勝^{カチ}優^{ユウ}), = to be more, to excel (*praestare*); *Otó-reri* (劣^{セウ}レ^レリ), = to be less, are used in the forming of comparisons; e. g. *Idzurega nandzini masáru* (孰^{ナニ}愈^ユ於^オ汝^ニ), who is more than you? — *Kono kunini masárite taká-rano árü kuni* (愈^ユテ茲^{ココ}ノ國^{クニ}ニ而^ニ有^{アル}寶^{ホウ}ノ國^{クニ}), a country better than this country and rich in treasures. — *Wareni masá-reri*, he has excelled me. — *Siro-mayu-kavikoni masá-reru monová nási*, there is nothing, that surpasses the silkworms of white cocoons. — *Fitóni otóru*, to be less than others.

Remark. When in the saying: »It is better not to go, than to go,» deviating from the usual order of words, according to which one would be obliged to say »*Yukánüva* (the not going) *yukuyori* (than the going) *masi* (is better),» is expressed by *Yukuyoriva yukánüga mási*, a rhetorical inversion takes place, to make it appear, that the predicate »it is better (= Lat. *praestat*)» is of the most importance. Therefore the subject *yukánü*, as a subordinate definition precedes the predicate, but is emphatically characterized by *ga*, whereas the *yuku yori*, contributed to the comparison,

1) Compare RODRIGUEZ *Éléments*, p. 80.

isolated by *va*, is placed in front. Compare what is said on this subject, on page 64.

The poet supersedes *yoriva* by *kara koso* or *gara koso*; e. g.:

Uête miyo! Fanano sodatanu satová nási.

*Kokóro gára kósó miva tyasikere*¹).

Plant and look! There is no village where flowers do not come up.

My outside is worse than my heart.

Koso, an emphatic suffix.

§ 26. The absolute superlative.

The absolute superlative is expressed by one of the adverbs, which imply the highest degree of the quality and precede the word expressive of quality. The adverbs are:

1) *Fana-fáda*, or *hana-háda*, 甚 ^{ハナ} _{ハダ}, very; old-Japanese *Fata-fata*, from *fata*, yet again. — *Fana-fáda takaki*, very high. — *F. sebáki*, very narrow. — *F. tákú-san náru*, very plentiful. — *Tsúbame tobi-kakeru koto fana-fada fayá-si*, the flight of the swallow is very quick. — *F. tat-sétsüni ómóvu*, to consider of the most importance.

2) *Mottomo*, 最 ^{モトモ} _{トモ}. 甚. 尤, originally *Mótomó*, utmost, quite. — *Akaneno nari mottomo yorósiku, itátte mare nari*, as to the standard of copper (the coin) is quite good, it is however extremely rare.

3) *Ito, ito-ito*, 最 ^{イト} _{イト}. 太. 彌. 甚. 痛, very. — *Ito yásüki*, very easy. — *Ito ósiki fimé*, a very lovely girl.

4) *Itátte*, 至 ^{イト} _{イト}, the gerund of *ítari*, = arrive at the place to which one will come; as adverb complete, entire, utmost, highest. — *Itatte yorón*, it is quite good. — *Itatte fayáku*, very early. — *Sasakiwa katatsi itatte tsisáku sité koyé ooi nari*, the wren is in form very small, yet in voice strong. — ... to *kokoro-yuruvá makotoni itatte oróka nari*, mean that ..., is indeed utterly stupid. Instead of it place the inversion: *makotoni orókanó itári nari*, = is indeed the highest point of stupidity, if the logical accent is to be placed on *ítari*. — *En-in ainari kino-dokuno itarini soro, 延 ^エ _ニ 引 ^キ _ニ 相 ^ア _ニ 成 ^リ 氣 ^キ 毒 ^ド _ノ 至 ^キ _ニ ^ニ _ロ*, delay is the summit of vexation.

The Chinese 至 ^シ _シ, = *itátte*, also is used to express the superlative, and that in composition with Chinese words; e. g.:

1) A leaf in an album, written by FUKU-SAWA, 1862.

至^レ極^ヲ, *si-góku*, top-point, utmost.

至^レ善^シ, *si-zen*, highest good, perfectly good.

至^レ妙^ニ, *si-beo*, excellent.

至^レ要^ニ, *si-you*, needful in the highest degree.

5) **Meppoo** (メ^ヲボウ), which is said to be in use with the signification of „most,” but only at *Yédo*, was known to us only under the form of *Meppou-náru*, as synonym of *Mono-osóre sénü*, = caring for no danger, fearless, bold. *Kono nedanwa meppoo takai* might thus signify: this price is boldly high. But as we now recognize this word to be the Japanese pronunciation of the Chinese 滅法, *Mië-fä*, signifying „annihilation-law”, i. e. unavoidable dead, we must translate *Meppoo takai* by mortally high. Some write 滅亡^ヲ, and pronounce it *Met-boo*.

6) **Itsino**, — 一^ノ, first; **Dai-itsino**, 第^ニ一^ノ, = the first. — *Tsuruga kita-kuni itsino yoki mináto nari*, *Tsuruga* is the first good (the best) harbour in the northern provinces. — *Nippon itsino takeki mono*, the bravest man in Japan. — On the other hand *itsi* stands for *útsi*, = blow, in *Itsi fayáku*, = quick as the lightning. — *Ten-ka dai-itsino gáku-síya*, the first scholar in the empire.

7) **Itsi-ban**, — 一^ノ番^ニ, = first rank (see § 31. 1). — *Itsi-ban yorósíki*, the very best.

8) **Sügüréte**, 特^ニ殊^ニ, excelling, surpassing. — *Sügüréte medzúrásíki*, most interesting.

9) **Kitsúku**, **kitsuu** (酷^キ), heavy, very. — *Kitsuu sui mono*, something very sour.

Very common also, are the following Chinese compounds with 最^ニ, *Sai*, = very, utmost, which express a superlative:

最^ニ上^ニ, uppermost, best.

最^ニ中^ニ, middlemost.

最^ニ下^ニ, lowest, least.

最^ニ初^ニ, very first, first beginning.

最^ニ頂^ニ, the highest.

最^ニ前^ニ, first; with relation to time,
= just now, presently, a few moments ago.

最^ニ勤^ニ, most diligent.

§ 27. The relative superlative.

The relative superlative is characterized in that, that the objects surpassed are expressly named, and this naming, whether in the genitive, or in the local, is placed before the word expressive of quality, by way of a definition, and thus subordinate to it. The bright of (or among) the stars is, after the Japanese

manner of speaking, the brightest of (or among) the stars, *Fosino* (or *Fosi no nakani*) *akiraka náru va*.

Examples. *Karasi fazikamiva nano tattoki nari*, mustard and ginger are the principal of vegetables; or: *Nano tattokiva karasi fazikami nari*, the principal among the vegetables are mustard and ginger. — 藥^ツ之^ノ中^ノ之^ノ勝^マ [劣^ワレル者^ウ, *Kūsurino nakano masáreru* [otóreru] *mono*, the best [the least] among the medicines.

勝^マ最^モ諸^モ佛^{ブツ} *Buppoo va moro-morono norino nakani motomo sarani*
 爲^イノ法^フ *sugurete imásu*¹⁾, the Buddha-doctrine is among all
 殊^チ法^フハ doctrines the most excellent.
 中^ノ於^ニ

§ 28. The excess in a quality is expressed by:

Amári, 餘^リ. 余, = excess, adv. excessively, too ... — *Tsikarano amari*, excess of strength. — *Amári gin*, excessive money. — *Korewá amári tsiisai*, 是^レヲ余^リ小^チイ^イ²⁾, this is too small. — *Korewá amari nagai*³⁾, this is too long. — *Korewa amari iroga koi*⁴⁾, this is too dark of color. — *Korewa amari dziyaiga átsui*⁵⁾, this is too thick of stuff.

Yo-fodo, 余^リ程^ホ, = excess, excessive, too ..., = *Amári*. — *Soredewa yo-fodo takáku nari-masu*, 夫^レデヲ余^リ程^ホ高^{タカ}直^ナナリマス⁶⁾, then it becomes too high (too dear). — *Yo-fodo osói*⁷⁾, it is too late.

1) *Nippon-ki*, Vol. 19, page 25 verso.

2) *Shopping-Dialogues*, page 2.

3) page 8.

4) page 23.

5) page 24.

6) page 37.

7) page 41.

CHAPTER IV.

NUMERALS.

The Japanese language has its own numerals; but with the introduction of the Chinese system of measures, weights and reckoning of time, the Chinese numerals and the Chinese marks of number came early and generally into use. Therefore one has to do with two sorts of numerals, with the Japanese and with the Chinese. The Japanese are connected with Japanese words, and the Chinese with Chinese.

§ 29. The ancient Japanese cardinal numbers are:

ヒト, <i>Fító</i> (<i>F'tó</i> , <i>H'tó</i>) . . one.	コノ, <i>Kōkónó</i> nine.
フタ, <i>Fütá</i> (<i>F'tá</i>) two.	トマ, <i>Tóo</i> , = once ten.
ミ, <i>Mi</i> three.	ソ, <i>So</i> , ten, termination of tens.
ヨ, <i>Yo</i> four.	モノ, <i>Momo</i> hundred.
イツ, <i>Itsu</i> five.	ホ, . . <i>fo</i> , . . <i>vo</i> , as termination of
ム, <i>Mü</i> , <i>Muyu</i> six.	hundreds.
ナノ, <i>Naná</i> seven.	チ, <i>Tai</i> thousand.
ヤ, <i>Yá</i> eight.	ヨロヅ, <i>Yōródzu</i> . . ten thousand.

The vulgar man says for *Hitó* (1) and *Kokono* (9), by way of abbreviation, *Hi* and *Koto* also. Oral communication by OONO YASABUROO ESQ.

These radical forms are used in the forming of compound words in which, according to the principle fixed in § 9. I. A., the idea of number is supposed to be already combined with the object, e. g.:

Fütó-vino fána, = one day's flower. — *Fütó-yono sake*, = one night's rice-beer, i. e. *sake*, that is only one night old. — *Fütó-fána*, one-flowered.

Fütá-go, a twin. — *Fütá-gokóro*, a double heart. — *Fütá-nari*, an hermaphrodite. — *Fütá-oyá*, the parents. — *Fütá-tóbi*, twice. — *Fütá-nanó sima*, a two-named island.

Mi-ka, the day (*ka*), which has the number three as characteristic, the third day; also the period of three days (*triduum*). — *Mi-ka-tsüki*, = the third-day-moon, the moon of the third day. — *Mi-tose*, the year three, also the period of three years (*triennium*). — *Mi-küsáno kayu*, = three-herbed pap.

Yo-mo, the square. — *Mü-tóse*, the year six, also the period of six years. — *Mü-tóseno*, six yeared. — *Nänd-yáma*, the Seven mountains.

Used as substantive numerals, the cardinal numbers from 1 to 9 take the suffix 竹 *tsu*, which just as the Chinese numeral-substantive 箇 (*ko*), with which in the most ancient writings¹⁾ it is assimilated, means, originally, a piece of bamboo and, in a general sense, in the counting of articles, is taken for "piece, number"²⁾. Consequently we have the following compound nouns:

Fütó-tsü (*F'tóts'*, *H'tóts'*) . one.
Fütá-tsü (*F'táts'*) two.
Mi-tsu three.
Yo-tsü four.
Itsü-tsü (*Its'ts'*) five.

Mü-tsü six.
Nänd-tsü seven.
Yá-tsü eight.
Kókono-tsü nine.

These numerals answer to the question: *Iku-tsu* (幾¹), how many pieces?

Fütó-tsu-fa, a single leaf³⁾. — *Mü-tsü-hána*, or *Mü-tsüno hána*, flowers to the number of six, being *Mütsü* characterized by the genitive termination *no* as a noun used attributively.

1) *Nippon-ki*.

2) When, in 1857, I published the *Proeve eener Japanische Spraakkunst* van DONKER CURTIUS, I considered this *tsu* as the old genitive termination.

3) The name of *Acrostichum Lingua*.

By combination with *ari* or *ori* (= to be), *Fütó*, *Fütá*, *Mi* and *Yo* form the words *Fítóri* (獨^ニ 一), *Fütári* (二^ニ 人^ニ), *Mitári* (三^ニ 人^ニ), and *Yottári*, = individual, alone; — pair, both; — triad, three together; — four; — nouns, which are only applicable to persons, and thus are used as substantives, as well as attributively. — *Kun-siva sono fítóriwó tsütsüsmü*, the philosopher attends to his own person, himself alone. — *Iku-tari*, how many persons?

The tens: 10, 20 to 90, consist of the cardinal numbers followed by *yo*, *so*, which means ten (just as *..ty* in twenty). *Mi-so*, three ten, = thirty. If they are used as substantive numerals; they take as suffix, (instead of *tsu*, *tsi*) *tsi*, which is only a modification of *tsu*, and for the sake of euphony also changes to *dzi*, *dzi*. *Mi-so-dzi*, = thir-ty-number. *Mi-so-dzi no hína*, flowers to the number of thirty. Let this *dzi* be distinguished from *zi*, for *Misozi* means the age of 30 years (三^ニ 十^ニ 歳^ニ).

The tens are:

Radical forms.	Compounds with <i>tsi</i> .
ト ^ニ <i>Toó</i> , also <i>To</i> , contracted from <i>F'óso</i> , = once ten.	ト ^ニ <i>Toó-tsi</i> , one ten.
(フ ^ニ <i>ta</i> <i>yo</i> , twenty, not in use.)	フ ^ニ <i>ta</i> <i>tsi</i> , <i>Fütá-tsi</i> , } two tens. ハ ^ニ <i>ta</i> <i>tsi</i> , <i>Fütá-tsi</i> , }
ミ ^ニ <i>Mi-so</i> , thirty.	ミ ^ニ <i>so</i> <i>dzi</i> , <i>Mi-so-dzi</i> , number of thirty.
ヨ ^ニ <i>Yo-so</i> , forty.	ヨ ^ニ <i>so</i> <i>dzi</i> , <i>Yo-so-dzi</i> , number of forty.
イツ ^ニ <i>Itsü-so</i> (<i>its-so</i>), commonly:	イツ ^ニ <i>só</i> <i>dzi</i> , (<i>its-só-dzi</i>), number of
イ ^ニ <i>I-so</i> , fifty.	fifty.
ム ^ニ <i>Mü-só</i> , sixty.	ム ^ニ <i>só</i> <i>dzi</i> , <i>Mü-só-dzi</i> , number of sixty.
ナ ^ニ <i>Naná-so</i> , seventy.	ナ ^ニ <i>só</i> <i>dzi</i> , <i>Na-ná-só-dzi</i> , > seventy.
ヤ ^ニ <i>Yá-so</i> , eighty.	ヤ ^ニ <i>só</i> <i>dzi</i> , <i>Yá-só-dzi</i> , number of eighty.
コ ^ニ <i>Kókōnó-so</i> , ninety.	コ ^ニ <i>só</i> <i>dzi</i> , <i>Kókōnó-so-dzi</i> , > ninety.

モ^ニ, *Momo*, a hundred; in combinations *mo*, -fo, -ro, -ho; thence *Yo-ro*, 400, —

I-ro, 500, — *Ya-ro*, 800; others we have not met with.

チ^ニ, *Tsi*, thousand; *chi*, *Tsi-tsi*, thousands.

フ^ニ *ta* *tsi*, *Füta-tsi-tsi*, two thousand. — ナ^ニ *chi*, *Naná-tsi*, nine thousand.

ヨ^ニ *ro* *tsi*, *Yöró-dzu*, ten thousand. — モ^ニ *chi*, *Momo-tsi*, a hundred thousand.

モ^ニ *yo* *ro* *tsi*, *Momo-yöródzu*, a hundred times ten thousand, or a million.

ヤ^ニ *mo* *ro* *tsi*, *Yavo-yöródzu*, eight hundred times ten thousand, or eight millions.

The Japanese numbers *Momo*, *Tsi* and *Yöródzu* are generally used in a general sense for many and all; *Momo-kúsá*, all plants; *Tsi-tose*, many years; *Yöródzuno mono*, all things; *Momo-tsi-dori*, all birds ¹⁾).

If a numeral precedes another numeral in its radical form, then it is the attributive definition of such: *Mi-yotsu* is thrice four; *Miso-yotsu*, thirty times four.

Two and thirty, on the other hand, is expressed by *Misodzi amári* (or simply *mári*) *fütátsu*, i. e. a number of thirty *plus* a number of two. One counts thus:

Eleven *Toó-tsi mári fütótsu*.

Twelve > > *fütátsu* etc.

One and twenty, *Fütátsi mári fütátsu* etc.

Mu-só-tsi mári mütátsu kuni (六十餘國), the six and sixty countries. — *Ya-fo yöródzúno kami*, eight hundred times ten thousand gods.

The saying: "It is more than 1792470 years, since the heavenly parents descended from heaven," we find in the ancient chronicle *Nippon-ki* III. 2 verso, expressed by:

十 ノ ト 余 歳	二 千 四 百 七	七 十 九 萬	以 逮 于 今 一 百	○ 自 天 祖 降 跡
ナ ン ト ア リ シ リ	ミ ユ ウ ト モ ア リ ホ ト モ ア リ ナ	ミ ユ ウ ト モ ア リ ミ ユ ウ ト モ ア リ	ヲ モ ミ ユ ウ ト モ ア リ	ア マ ツ ミ ヨ ウ ノ ア マ ノ ミ コ ノ ア マ ノ ミ コ ノ ア マ ノ ミ コ

Amatsu mi-oyáno ama-kúdári-máste yóri ko-no kata

Momo yöródzú tose (100×10000 years) *amári*
nándáso yöródzú tose (70×10000 years) *amári kō-*
konó yöródzú tose (9×10000 years) *amári fütátsi*
tose (2000 years) *amári yo-vo tose* (400 years) *amári*
nándáso ²⁾ *tose* (70 years) *amári tosi ári*.

The numerals in *tsu* and *tsi* serve as nouns substantive and are also used, with or without the genitive termination *no*, as attributives. — *Kono simavami fütótsuni site, omó yotsú ari*, = this island (the island of the four countries, *Sy-kókú*) is of body a unit, and has of faces four in number.

1) *Momo-tsi-dori* is also the name of the thrush, that imitates the voice of all birds.

2) The original, printed with some worn out forms, has *nana* instead of *nánáso*.

§ 30. The Chinese cardinal numbers, after the Japanese pronunciation.

The first column contains the number in full.

壹。一 ^{イチ} , Itsi, Itsü (<i>its'</i>)	one.
貳。二 ^ニ , Ni	two.
參。三 ^{サン} , San	three.
肆。四 ^シ , Si ¹⁾	four.
伍。五 ^ゴ , Go (<i>no, ngo</i>)	five.
陸。六 ^{ロク} , Rokü, Rikü	six.
柒。七 ^{シチ} , Sitsi (<i>s'tsi, at Yédo h'tsi</i>)	seven.
捌。八 ^{ハチ} , Fatsi (<i>h'atsi</i>)	eight.
久。九 ^ク , Kiu, Ku	nine.
拾。十 ^{ジウ} , Ziyu (<i>at Yédo dziü, džiu, džü, Eng. jü</i>), ten.	
百 ^{ヒャク} , Fiyak' (<i>hyak'</i>)	a hundred.
千 ^{セン} , Sen	a thousand.
萬。万 ^{マン} , Man (<i>ban</i>)	ten thousand.

The number of the teus, hundreds, thousands and tens of thousands is more definitely determined by the units preceding them, thus:

イツジユ, Is-ziyü, ten.	ゴ ヒヤク, Go-f'iyak', five hundred.
ニ ジユ, Ni-ziyu, twenty.	ロクビヤク, Rok-p'iyak', six hundred.
サンジユ, San-ziyu, thirty.	シチビヤク, Sitsi-f'iyak', seven hundred.
シ ジユ, Si-ziyu, forty.	ハチビヤク, Fap-p'iyak', eight hundred.
ゴ ジユ, Go-ziyu, fifty.	ク ビヤク, Ku-f'iyak', nine hundred.
ロクジユ, Rok'-ziyu, sixty.	イツセン, Is-sen, one thousand.
シチジユ, Sitsi- (<i>h'tsi</i>) ziyu, seventy.	ニ セン, Ni-sen etc., two thousand.
ハチジユ, Fatsi-ziyu, eighty.	イチマン, Itsi-man, once ten thousand.
ク ジユ, Ku-ziyu, ninety.	ニ マン, Ni-man, twice ten thousand.
イツビヤク, Ip-p'iyak', one hundred.	ジユマン, Ziyu-man, 10×10000.
ニ ビヤク, N-f'iyak', two hundred.	ニジユマン, Ni-ziyu-man, 20×10000.
サンビヤク, Sam-b'iyak', three hundred.	ヒヤクマン, Fiyak-man, a million.
シ ビヤク, Si-f'iyak', four hundred.	ニヒヤクマン, Ni-f'iyak-man, two mill.

1) The numeral Si (4) is mostly avoided in composition with nouns, and superseded by the Japanese numeral *Yo* because *Si* also means „to die.”

2) The written form ⁴ would, in all respects, answer rather to the Yédo pronunciation, is however, in

By the suffixing additional numbers all possible numbers are expressed; thus: *Ziyu man itsi*, 100 001. — *Is-sen fap-p'yak' rokū z'iyu rokū nen*, the year 1866. The number is intended here as attributive definition belonging to this year. If however the meaning is 1866 years, then the number is preceded by the adverbial definition *Oyóso*, 凡^二 (pron. *ōyóso*), = in sum, together, and the number itself followed by a numeral substantive (see § 37). 凡^二六^三六^三 [or 六^三七^三个^三 年^三ノ 間^三], *Oyósō rokūka* [or *rokū s'itsika*] *nenno aida*, = within six (or six to seven) years. The necessity of taking up *oyóso* in the translation, naturally disappears in every language, that has a plural.

To a Japanese word, the Chinese numerals are connected by the genitive termination *no*. — *Ziyu nino iro*, twelve sorts.

§ 31. Ordinal numerals, the first, the second. As the most in use are:

1) The Chinese numbers *Itsi*, *Ni*, *San* etc., followed by 番^二 *ban*, that means watch, and number. To the question 幾^二 番^二, *Iku-ban*, = what number?, answer

一^一 番^二, *Itsi-ban*, number one, i. e. the first.

二^二 番^二, *Ni-ban*, number two, i. e. the second.

三^三 番^二, *Sam-ban*, number three.

四^四 番^二, *Yo-ban*, number four, exceptionally for *Si-ban*.

2) The Chinese numbers, preceded by 第^二 *Dai*, = series; thus: 第^二 一^一, *Dai-itsi*, = one according to order, i. e. the first. — *Nippon-ki ken daini ziyu s'itsi*, = Japanese chronicle, volume 27, literally: 27 according to the order of the volumes. 第^二 三^三 子^三, *Dai-san si*, the third son.

3) The compounds *Itsi-ban*, *Ni-ban*, *Sam-ban*, etc., preceded by 第^二 *Dai*; thus *Dai-itsi-ban*, *Dai-ni-ban*, *Dai-sam-ban*, first, second, third. — *Dai-yo-ban*, fourth, exceptionally for *Dai-si-ban*; so also *Dai-z'iyu-yo-ban* (14th), *Dai-ni-z'iyu-yo-ban* (24th).

With the genitive termination *no*, these three sorts of compounds become attributive.

If only two objects are to be counted, the difference is made by 前^二 *Sen* and 後^二 *Go*, before and after. If the arrangement is limited to three classes,

Japan itself, not yet adopted. — By a mutation of the French letters *j* and *y*, in the Supplement to *MODA*. Gr. from page 15 *yow* is generally found improperly for *jow* (ten).

they are distinguished as the topmost, middle and lowest, by 上^ジ *Ziyoo*, 中^チ *Tsiu* and 下^ケ (*Ge* ¹⁾), or as foremost, next and last, by *Saki*, *Tsugi* and *Ato* or *ŋsiro*. — 上^ジ, 種^タ. 中^チ, 種^タ. 下^ケ, 種^タ is the seed of the first, second, third quality.

The first, with reference to the time, is expressed by ハ^ヲ *Fātsū*, or ハ^{ジメ}ノ *Fazimeno*, = first: *Fatsū-mono*, the firstlings, the first fruits; *Fazimeno tosi*, the first year (of a period).

§ 32. The iterative numerals, once, twice etc., are:

Japanese, to the question:

Iku-tabi, 幾^ス度^タを, how often?

Fūtō-tabi, once.

Fūtā-tabi, twice.

Mi-tabi, thrice.

Yo-tabi, four times.

Itsū-tabi, five times.

Mū-tabi, six times.

Nānā-tabi, seven times.

Ya-tabi, eight times.

Kōkōno-tabi, nine times.

To-tabi, ten times.

In numbers higher than 10 the Chinese numbers also are compounded with *tabi*; thus

Ziyu-itsi-tabi, eleven times.

etc.

Chinese, to the question:

Nan-do, 何^ニ度^ニ, how often? ²⁾

一^ニ度^ニ, *Itsi-do*, once.

二^ニ度^ニ, *Ni-do*, twice.

三^ニ度^ニ, *San-do*, thrice.

四^ニ度^ニ, *Yo-do*, four times.

Si-do, four degrees.

五^ニ度^ニ, *Go-do*, five times.

六^ニ度^ニ, *Rok'do*, six times.

七^ニ度^ニ, *Sitsi-do*, seven times.

八^ニ度^ニ, *Fatsi-do*, eight times.

九^ニ度^ニ, *Ku-do*, nine times.

十^ニ度^ニ, *Ziyu-do*, ten times.

十^ニ一^ニ度^ニ, *Ziyu-itsi-do*, eleven times.

etc.

Momo-tabi, 百^ニ度^ニ, a hundred times; many times. — *Tsi-tabi*, 千^ニ度^ニ, a thousand times; many times. — *Tsi-tabi momo-tabi*, 千^ニ度^ニ百^ニ度^ニ, a thousand times, a hundred times ³⁾; often. — *Tabi-tabi*, 度^ニ々^々, as often.

Tabi, with which the Japanese cardinal numbers form a compound word, means journey; *Tabi-būtō*, a traveller.

¹⁾ The yomi: *Kami*, *Naka*, *Simo*, is in the case in question, according to the oral communication of a native of Yēdo, there at least, not in use.

²⁾ Also how many degrees; *Itsi-do*, 1°; *Ni-do*, 2°, etc.

³⁾ Also hundred times of thousand times.

三^レ四^ニ度^ニ, *San yo do*, three to four times; *San si do*, 3^o to 4^o.

By suffixing *Me* (目^メ), which means eye and, figuratively, mark, these iterative numerals become ordinal numbers, which with the genitive inflection *no* are also attributive. — *Iku-tabi-me*, 幾^{ナニ}度^ニ目^メ, what number of times? — *Futó-tabi-me*, or Chinese 一^{ハツ}度^ニ目^メ, *Itsi-do-me*, the first time. — *To-tabi-meno hanasi*, a story for the tenth time.

§ 33. The doubling or multiplying numerals, single, twofold etc., consist of the Jap. noun へ, *ve* or *he*, vulgo 工, *ye* or *e*, = fold (German *fach*), preceded by the Japanese cardinals. To the question *Iku-ye* (幾^{ナニ}重^ヘ), = how manifold? answer:

<i>Futó-ye</i> , single.	<i>Itsu-ye</i> , five-fold.	<i>Yá-ye</i> , eight-fold.
<i>F'itá-ye</i> , two-fold.	<i>Mū-ye</i> ,	<i>Kókono-ye</i> , nine-fold.
<i>Mi-ye</i> , three-fold.	<i>Mū-vá</i> (obsol.),	<i>To-ye</i> , ten-fold.
<i>Yo-ye</i> , four-fold.	<i>Nánd-ye</i> , seven-fold.	<i>Fatá-ye</i> , (obsol.), twenty-f.

Futó-yeno fána, a single flower (*flos simplex*). — *Ya-yeno fána*, an eight-fold, i. e. a full flower (*flos plenus*).

The counting by pairs is expressed by the Chinese 倍^{バイ} (also 陪), *bai*, = double, pair, in connection with Chinese numerals, thus:

一 ^{ハツ} 倍 ^{バイ} , <i>Itsi bai</i> , one (or a) pair.	四 ^シ 倍 ^{バイ} , <i>Yo bai</i> , four pair.
二 ^ニ 倍 ^{バイ} , <i>Ni bai</i> , two pair.	十 ^{ジュウ} 倍 ^{バイ} , <i>Ziyu bai</i> , ten pair.
三 ^{サン} 倍 ^{バイ} , <i>San bai</i> , three pair.	百 ^{ヒャク} 倍 ^{バイ} , <i>Fiyaku-bai</i> , a hundred pair.

Instead of *bai*, 雙^{スウ} *soo*, pair is also used. 一^{ハツ}雙^{スウ} *Is-soo*, one pair.

§ 34. For sort numbers, as one sort, two sorts etc., serve the Chinese numbers compounded with the Chinese 種^{シュ} *siyu* (pron. *su*), which means sort, kind. They are, after the Yédo pronunciation:

イチシュ, <i>Is-su</i> one sort.	ロクシュ, <i>Rok'-su</i> six sorts.
ニシュ, <i>Ni-su</i> two sorts.	シチシュ, <i>H'tsi-su</i> seven sorts.
サンシュ, <i>San-su</i> three sorts.	ハチシュ, <i>Hátsi-su</i> eight sorts.
ヨシュ, <i>Yó-</i> (not <i>Si-</i>) <i>su</i> . four sorts.	クシュ, <i>Kú-su</i> nine sorts.
ゴシュ, <i>Go-su</i> five sorts.	トシュ, <i>Tó-sū</i> , etc. . . ten sorts.

Ren-ziyak' va, *wono nagaki to mizikaki to no ni-siyu ari*, of the bird *Ren-ziyak* (*Bombyciphora*) there are two sorts: as well a long- as a short-tailed.

With the termination *no* these substantives are used attributively: *San-siyuno sin-too*, the spirit-service of three kinds. The Japanese numerals are also used either compounded with *Kūsa*, sort, kind, f. inst. *Fūta-Kūsano tsutāye*, 二種ノ傳, two different traditions, or combined with the pluralsuffix *rano*, f. inst. *Itsuranoko* (十^イ五^ノ連^ヲ音^ニ) the five kinds of vowels occurring in *ka*, *ki*, *ku*, *ke*, *ko*; *sa*, *si*, etc. etc.

§ 35. To express the distributive numbers, one at a time, two at a time, etc. are used:

1) the Jap. adverb ツ ツ, *dsū-tsu*, pron. *dsu*, = at a time, preceded by the Jap. numerals *Fūtō-tsu*, *Fūtā-tsu* (= one piece, two pieces), or also by the Chinese numerals in connection with the object counted. *Dzūtsū* ¹⁾ is expressed by 宛. To the question *Ikū-tsu dzūtsū*, 幾^ノ宛, how many pieces at a time? answer:

Fūtō-tsu dzūtsū, 一^ノ宛, one piece at a time.

Fūtā-tsu dzūtsū, 二^ノ宛, two pieces at a time.

Navawō fūtā-sudzi dzūtsū fāru, one spins ropes (*fāru*), two pieces at a time. As it appears, here the accusative *navawo* (rope) is the objective direct to *fāru*, whereas *fūtā-sudzi dzūtsū*, by way of adverbial definition, is placed between the object and verb. — 一日ニ = 三度^ノツツ, *Itsi-nitsinini san do dzūtsū*, twice or thrice a day each time. — In accordance with this is the saying: *Ano otókono kodomoni Too hīyākū* (當百) *wo itsi-mai dzūtsū O yari nasāre* ²⁾, = give to these boys a *Too hīyākū*, one piece at a time. 一色^ノ十^ニ反^ノ宛有^リ, *Fūtō-iro zīyu-ni dan dzūtsū ari-māsu*, of one and the same color, twelve pieces at a time are at hand. — 二丈^ノ八^ノ尺^ノ宛^ノ, 二^ノ切^キ, *Ni ziyoo fashak dzūtsū no fūtā-kire* ³⁾, two pieces of 2 ziyoo 8 shak at a time (= 28 Jap. feet).

One, two, three or four at a time, when persons are spoken of, is expressed by *Fūtōri dzūtsū*, *Fūtāri dzūtsū*, *Mitāri dzūtsū*, *Yottāri dzūtsū*. — *Ikutāri dzūtsū*,

1) The common written form 宛 is inexact, as it, according to the rule given on page 11, answers to *dsudsu*. Misled by indistinct examples in badly printed Japanese books we have in our *Sprachkunst* of 1857, page 64 improperly adopted *Fūto-dsudsu* instead of *Fūto-tsu dsudsu*.

2) R. BROWN, *Colloquial Japanese*, N^o. 171. — *Too hīyak*, i. e. „a hundred (cash) worth,” inscription on the new Jap. bronze coin of the period *Ten-boo* (vulgo *Tempo*).

3) *Shopping-Dialogues*, p. 33.

= how many persons at a time? (see § 29.) — *Ko fūnēni fūtorī dzūtsū noritaru fūndakatā roku-ziyu fodo kogi-kitāri*, sailor to the number of sixty, seated one at a time in a small boat, came rowing.

2) In the same manner, instead of *dzūtsū Atēni* (充_二), the modal of *Ate* is used, which means an object, that is proportioned to another, and fully answers to it in respect of value or quality. We consider it equivalent to »per ration, in proportion.”

Ikū-tsu atēni, 幾_レ箇_ヲ充_フ =, how many pieces per ration?

Fūto-tsu atēni, 一_レ箇_ヲ充_フ =, one piece per ration.

Fūta-tsu atēni, two pieces at a time.

Doru itsi mai atēni yaru, to give one dollar to each person.

§ 36. Fractional numbers or broken numbers are expressed by means of Chinese ciphers and numerals. The denominator as genitive, indifferently with, or without *no*, precedes the numerator, thus 金_キ兩_リノ四_シ分_ブ一_{イチ}, *Kin-riyoo no si-bu itsi*, or *si-buno itsi*, i. e. one of the four parts of a *Riyoo* gold, = a fourth *Riyoo* or $\frac{1}{4}$ *koban*.

半 _ハ 分 _{ブン} ,	<i>Ham-bun</i> , = the half part, the half.
三 _{サン} 分 _{ブン} 一 _{イチ} ,	<i>Sam-bu itsi</i> , a third (part).
四 _シ 分 _{ブン} 一 _{イチ} ,	<i>Si-bu itsi</i> , a fourth.
五 _ゴ 分 _{ブン} 一 _{イチ} ,	<i>Go-bu itsi</i> , a fifth.
六 _{ロク} 分 _{ブン} 一 _{イチ} ,	<i>Rokū-bu itsi</i> , a sixth.
七 _{シチ} 分 _{ブン} 一 _{イチ} ,	<i>Sitsi-bu itsi</i> , a seventh.
八 _{ハチ} 分 _{ブン} 一 _{イチ} ,	<i>Fātsi-bu itsi</i> , an eighth.
九 _ク 分 _{ブン} 一 _{イチ} ,	<i>Ku-bu itsi</i> , a ninth.
十 _{ジュ} 分 _{ブン} 一 _{イチ} ,	<i>Ziyu-bu itsi</i> , a tenth.
十 _{ジュ} 一 _{イチ} 分 _{ブン} 一 _{イチ} ,	<i>Ziyu-itsi-bu itsi</i> , an eleventh.
百 _{ヒャク} 分 _{ブン} 一 _{イチ} ,	<i>Fiyākū-bu itsi</i> , a hundredth.
千 _{セン} 分 _{ブン} 一 _{イチ} ,	<i>Sen-bu itsi</i> , a thousandth.
一 _{イチ} 万 _{マン} 分 _{ブン} 一 _{イチ} ,	<i>Itsī man-bu itsi</i> , a then thousandth.
一 _{イチ} 万 _{マン} 分 _{ブン} 三 _{サン} ,	<i>Itsī man-bu san</i> , three ten thousandths.

In broken numbers 分 is generally read *bu* instead of *bun*, and therefore often, but improperly superseded by 步_フ, *bu*, the name of a superficial measure.

Mi-tsu itsi, *Mi-tsun* means one of three, two of three, properly of a number of three, being the denominator, which is expressed by a Japanese numeral, the partitive genitive of the numerator expressed by a Chinese numeral. They count further:

Yo-tsu itsi, one of four.

Itsu-tsu itsi, one of five.

Mu-tsu itsi, one of six.

Nand-tsu itsi, one of seven.

Ya-tsu itsi, one of eight.

Kokóno-tsu itsi, one of nine.

Kokóno-tsu fatsi, eight of nine.

The division of a hundred by ten is called *Wari*, 割, = splitting. — 一割, *Itsi-wari*, = 10 per cent (10%). *Ni, san, si, go wari*, = 20, 30, 40, 50%. *Ku wari, zigu wari*, = 90%, 100%.

Bu, 分, vulgar chiefly but erroneously 歩, is called the tenth part of *Wari*. — 一分, *Itsi bu*, = 1 per cent. *Ni, san, si, go bu*, = 2, 3, 4, 5%.

Rin, 厘, is the tenth part of *Bu*. — 一分厘, *Itsi rin*, = a tenth per cent ($\frac{1}{10}\%$). And so further: *Ni, san, si, go rin*, = $\frac{2}{10}, \frac{3}{10}, \frac{4}{10}, \frac{5}{10}\%$. 四割五歩三厘, *Si-wari go-bu san-rin*, = 45.3%.

The definition, that the import duty of certain articles shall be paid for with 35 percent, in the *Regulations*, under which the Netherlands-Trade shall be carried on in Japan, belonging to the Treaty of the 18th Aug. 1859, edition of the Japanese text page 25 verso line 2, is expressed by 右ハ三割五分ノ運上ヲ納ムヘシ, *Migiva san wari go bu no un-ziyqu wo komu besi*, i. e. on the said articles a duty of 35% shall be paid.

§ 37. Numeral-substantives, or Numeratives.

Since the Japanese language, like the Chinese, is deficient in the grammatical distinction of singular and plural (see page 53 § 5), to distinguish what is enumerated as something in the singular, or in the plural as a repetition of singular objects, it must have recourse to certain names, which, joined to a numeral, express that the object, which is to be counted, is present as a unity so many times, as the numeral denotes. For >one cannon, six cannons," the Japanese uses an expression answering to: >one-piece cannon, six-piece cannon," in which case >one-piece" and >six-piece" have the value of an attributive definition to >cannon," or, in its place, is found: >cannon one-piece, cannon six-piece." The number of suchlike auxiliary names in Japanese is greater, than is really necessary. Considering objects in respect of their outward

appearance, they are counted according to one or another noticeable characteristic, as stags, by heads, — fish, by their tails, — brooms and objects with handles, by the handles. Hence has arisen a distribution of articles into classes, which are denominated either with Japanese or with Chinese names, and are usually indicated with Chinese characters. The Japanese names of classes are associated with Japanese numerals, the Chinese with Chinese. We have thus for »one piece of wood" either the Japanese expression 一本木, *Fūtō-motono ki*, or the Chinese 一木, *Ippon* (or also *Ipponno*) *ki*.

A list of these classes has been taken up in some Japanese Encyclopedias, under the head of 對名, *Tsui-miygu*, i. e. names which are used for pendants or matches; a denomination, which very justly describes the character of these words. The Japanese-Chinese dictionaries also contain lists of these words, being amassed, the Japanese under *Fūtō* (one), the Chinese under 一, *Itsi*, *Itsu*, but at the same time being mixed with words which indicate an idea of measure or of a quantity, as one grain of rice, one bale of rice. As the last mentioned properly belong to the names of the objects contained in the dictionaries, we limit ourselves here to those auxiliary names, which are alone used for fixing the idea of number, and them we divide into Japanese and Chinese.

I. Japanese Numeratives.

1. *Fasira*, 柱, post, column, for Kamis or gods of the Japanese myths. *Iku-fasira*, 幾柱, how many (gods)? — *Fūtō-fasirano kami*, one god. — *Mi-fasirano kami*, three gods. — *Kono fūtō-fasirava kazéno kami nari*, both these are wind-gods. *Fūta-fasira*, here used substantively, includes alone the idea of »both."

Applied to statues of Buddhist saints, *Fasira* is expressed by 軀, = statue. 釋迦佛金銅像, 一軀¹⁾, one bronze statue of Śākya-Buddha.

2. *Kutsi*, 口, mouths, for souls, that are not to be counted. Also *Münd*, breast.

3. *Kāsira*, 頭, head, for stags and wild boars. — *Siká mi-kasira*, or *Mi-kasirano siká*, three stags.

1) *Nippon-ki*, XIX, page 26 verso.

4. **Fami**, 繮², bit, for reined horses. — *M'mano fító* (vulg. *fítótsu*) *fami*, one reined horse.

5. **Moto**, 本¹. 居, pale, seat, for hunting-hawks, which are held on perches; for trees.

6. **Fa, Wa**, 羽¹.², feather, wing, for birds. — *Kisino fító-va*, one pheasant. *Hayabusawo futa-fa kakuru*, to let start falcons by couples. Compare page 130, 7.

7. **O**, 尾², tail, for fish. — *Koi fító-o*, two carp.

8. **Ori**, 折², fragment, piece, for perch (*Tavi*), which are offered as a present, and from modesty are called a small piece.

9. **Sūdzi**, 筋², line (from *sumi*, ink and *dzi*, way), for things that are long and thin. — *Nava, Tádzünd, Tsuru, Obi fító-sūdzi*, one line, one rein, one tendon, a girdle.

10. **Fira**, 張². 枚, spot, stretched, for things which are flat and even. *Osi-gava fító-fira*, one piece of leather.

11. **No**, 幅¹, breadth, for rolls of writing. — *Maki-mono fító-no*, one roll.

12. **Ma**, 間², room, for apartments. — *Ne-dokóro fító-ma*, one sleeping-apartment.

13. **Tomáya**, 苫² 屋², vulgo *Tomai*, for warehouses. — *Kúra fító-tomai*, a warehouse.

14. **Nagare**, 流², stream, for rivers and waving flags. — *Fátá-nagdre kava* or *fata*, two rivers, two flags.

15. **Yeda**, 枝², branch. — *Naginata fító-yeda*, one pike.

16. **Furi**, 振², sway, for drawn swords. — *Katana fító-furi*, one drawn sword.

II. Chinese Numeratives.

The scope of a Japanese Grammar excludes a complete list of this numerous class of idle words. For such we refer the reader, who wishes to see them all treated, to J. EDKINS, *Grammar of the Chinese Colloquial Language*, page 121 and further, and restrict ourselves here to those most in use.

In the union of the Chinese numerals with a successive numerative noun the Japanese spoken language allows itself a few modifications of sound, which arise as it were naturally from a rapid pronunciation, though in writing generally remain unnoticed.

The rule, which the spoken language follows in this respect is: if the enu-

merative noun begins with *k*, *s*, *t*, or with the labial *f* (*h*) and *p*, then the numeral unites itself more closely to it, and the final consonant undergoes an assimilation, which has been already illustrated on page 19.

<i>Itsu-k</i> ... becomes <i>Ik-k</i> ...	<i>San-f</i> ... becomes <i>Sam-b</i> ...
<i>Itsu-s</i> ... > <i>Is-s</i> ...	<i>Ztyu-k</i> ... > <i>Žik-k</i> ...
<i>Itsu-t</i> ... > <i>It-t</i> ...	<i>Ztyu-s</i> ... > <i>Žis-s</i> ...
<i>Itsu-f</i> ... > <i>Ip-p</i> ...	<i>Ztyu-t</i> ... > <i>Žü-t</i> ...
<i>Roku-f</i> ... > <i>Rop-p</i> ...	<i>Ztyu-f</i> ... > <i>Žip-p</i> ...

The combinations subject to assimilation are to be known by the numeral 一_ツ; e. g. 一_ツ 箇_カ, pron. *Ik-ka*.

No assimilation takes place, when the enumerative noun begins with one of the impure sounds *g*, *z*, *d*, which are pronounced as *ng*, *nz*, *nd*, or also with *m*, *n*, *r*, *y* and *w*. The characteristic of this class is the form 一_ツ; e. g. 一_ツ 枚_マ, *Itsi-mai*.

To the Chinese Enumerative nouns most in use belong:

1. 人_ニ, *Nin* (一_ツ 人_ニ), *man*, for persons.

一_ツ 人_ニ, *Itsi-nin*, = the Only, is applied to the Emperor (*Mikado*) alone. *Bon-si ni-nin*, two Bonzes. — 沙_シ 門_{モン} 十_{ジュ} 余_ヨ 人_ニ, *Šiya-mon ſyū yo nin*, ten Shamans. — *San-ninno onna*, three women. — *Go-ninno kwai-kokū-nin*, five foreigners; *Kwai-kokū-nin go-nin*, foreigner five persons.

The conversational language uses for one, two, three or four persons the words *Fūōri*, *Fūtāri*, *Mitāri* and *Yottāri* (see page 145). — *Fūōrino akindo*, one merchant. — *Fūtāri no ſūi-fū*, two sailors.

2. 箇_カ. 個, by abbreviation 个 or 𠬞, *Ka* (一_ツ 箇_カ), the most generally used enumerative noun, applicable to objects, which it is wished to characterize as individuals, as a piece, answers to the Japanese ツ, *tsu* (page 138). The counting according to the Yédo-pronunciation is:

<i>Ik-ka</i> , イ _ツ カ 1.	<i>Go-ka</i> , ゴ _ツ カ 5.	<i>Ku-ka</i> , ク _ツ カ 9.
<i>Ni-ka</i> , ニ _ツ カ 2.	<i>Rok-ka</i> , ロ _ツ カ 6.	<i>Žik-ka</i> , ジ _ツ カ . . . 10.
<i>San-ka</i> , サ _ツ カ 3.	<i>Hſi-ka</i> , シ _ツ カ 7.	<i>Žiu-ik-ka</i> , ジュイ _ツ カ 11.
<i>Si-ka</i> , シ _ツ カ 4.	<i>Hatsi-ka</i> , ハ _ツ カ 8.	<i>Žiu-ni-ka</i> , ジュニ _ツ カ . 12.

一_ツ 箇_カ 所_{ショ}, *Ik-ka-šyo*, a district (by counting). — 一_ツ 所_{ショ}, *Itsi-šyo* (*is-šo*) one and the same district. — 三_ツ 个_カ 日_{ニチ}, *San-ka nitsi*, three days. — 三_ツ 日_{ニチ}, *San-zitsū*, the day three, the third day. — 四_ツ 大_{ダイ} 寺_ジ, *Sikano Dai-zi*, the four great temples.

To show that a quantity counted is spoken of, the word **Oyóso** (凡^ㇿ), pronounced *ōyóso*, = in sum, together, is generally placed before the number. — 凡^ㇿ 十月^ㇿ月^ㇿ, *Oyóso ziyu-ka getsū*, ten months. — 凡^ㇿ 一年^ㇿ間^ㇿ, *Oyóso ik-ka nenno aida*, the interval of one year (in counting), i. e. a year long.

3. 匹^ㇿ. 疋^ㇿ. 疋^ㇿ, **Piki, Hiki** (一^ㇿ 匹^ㇿ), objects, which are paired or given in pairs, as horses, horned cattle, some sorts of fish, such as perch (*Tai*), woven stuffs etc. The counting at Yédo is:

<i>Ip-piki</i> 1.	<i>Go-hiki</i> 5.	<i>Ku-hiki</i> (<i>s'ki</i>). 9.	<i>Hiap-pi-ki</i> . 100.
<i>Ni-hiki</i> 2.	<i>Róp-piki</i> . . . 6.	<i>Žib-biki</i> . . . 10.	<i>Sem biki</i> . . 1000.
<i>Sam-biki</i> . . . 3.	<i>S'tsi-hiki</i> . . . 7.	<i>Žiu ip-piki</i> . 11.	
<i>Si-hiki</i> 4.	<i>Hátsi-hiki</i> . . . 8.	<i>Žiu-ni hiki</i> . . 12.	

M'má ip-piki, one horse. — *Sám-biki usi*, three oxen. — *Kinu ip-piki*, one piece of silk, of the length of 56 Jap. feet, or two pieces of 28 feet each.

4. 把^ㇿ, **Fa**, vulgo **Wa** (一^ㇿ 把^ㇿ), handful, bunch. *Buloo*, *Dai-kon*, *Kari-kásá*, *Wara itsi-wa*, a bunch of grapes, radishes, hay, straw. At Yédo they count:

<i>Itsi-wa</i> 1.	<i>Si-wa</i> 4.	<i>H'tsi-wa</i> . . . 7.	<i>Žip-pa</i> 10.
<i>Ni-wa</i> 2.	<i>Go-wa</i> 5.	<i>Hatsi-wa</i> . . . 8.	<i>Žiu itsi-wa</i> (<i>ip-</i>
<i>Sam-ba</i> 3.	<i>Rokū-wa</i> . . . 6.	<i>Ku-wa</i> 9.	<i>pa?</i>). . . . 11.

This enumerative noun is applied to birds also (except birds of prey), and then expressed by 羽^ㇿ, **Fa**, vulgo **Wa**, feather. — *Oo-sagi itsi-wa*, a heron (not to be confounded with *usáji*, = hare). — *Ni-wa sira-sagi*, two white herons. *Sam-ba fíbari*, three larks.

5. 尾^ㇿ, **Bi** (一^ㇿ 尾^ㇿ), tail, for fish. *Koi*, *Fasu*, *Funa itsi-bi*, *ni-bi*, carp, white fish, stone carp one piece, two pieces.

6. 口^ㇿ, **Ku** (一^ㇿ 口^ㇿ), mouth, for pots and pans.

7. 杯^ㇿ, vulgo 盃^ㇿ, **Fai, Hai** (一^ㇿ 杯^ㇿ), a saucer as a measure of what is drunk; also a numeral-substantive for muscles. People count:

<i>Ip-pai</i> 1.	<i>Rop-pai</i> . . . 6.	<i>Žiu ip-pai</i> . . 11.	<i>Ni-žiu ip-pai</i> 21.
<i>Ni-hai</i> 2.	<i>H'tsi-hai</i> . . . 7.	<i>Žiu ni-hai</i> . . 12.	<i>San-žip-pai</i> . 30.
<i>San-bai</i> 3.	<i>Hatsi-hai</i> . . 8.	<i>Žiu san-bai</i> . 13.	<i>Si žip-pai</i> . . 40.
<i>Si-hai</i> 4.	<i>Ku-hai</i> 9.	<i>Žiu si-hai</i> . . 14.	<i>Rok žip-pai</i> . 60.
<i>Go-hai</i> 5.	<i>Žip-pai</i> . . . 10.	<i>Ni-žip-pai</i> . . 20.	<i>Hiap-pai</i> . . . 100.

Midzu ip-pai, a saucer or a glass of water, — *Tša ni hai*, two cups of tea.

8. 枚ハ, *Mai* (一ハ 枚ハ), handle, anything single, leaf, for things thin and flat, as boards, paper, prints, coined silver, some sorts of fish etc.

9. 本ホン, *Fon*, *Hon* (一ホン 本ホン), stem, stalk, handle, for trees, plants, in general things long and slender, which have the property of length, as a pencil (*Fude*), fan (*Oogi*), spoon (*Tsiya-siyákú*), whip (*Mutsi*), needles (*Fari*), salmon (*Sake*), etc. At Yedo, they count:

<i>Ip'-pon</i> 1.	<i>H'thi-hon</i> . . 7.	<i>Žiu sam-bon</i> . 13.	<i>Ni-žiu-ni hon</i> 22.
<i>Ni-hon</i> 2.	<i>Hatthi-hon</i> . . 8.	<i>Žiu si-hon</i> . . 14.	<i>San-žip-pon</i> . 30.
<i>Sam-bon</i> 3.	<i>Ku-hon</i> . . . 9.	<i>Žiu go-hon</i> . . 15.	<i>Si-žip-pon</i> . . 40.
<i>Si-hon</i> 4.	<i>Žip-pon</i> . . . 10.	<i>Žiu rop-pon</i> . 16.	<i>Si-žiu ip-pon</i> 41.
<i>Go-hon</i> 5.	<i>Žiu ip-pon</i> . . 11.	<i>Ni-žip-pon</i> . . 20.	<i>Hiap-pon</i> . . 100.
<i>Rop-pon</i> 6.	<i>Žiu ni hon</i> . . 12.	<i>Ni-žiu ip-pon</i> 21.	<i>Hiak ip-pon</i> 101.

10. 端ハタ, *Tan* (一ハタ 端ハタ), a folded piece, for silk and cotton goods. Vulgo 反ハタ, sometimes 段ハタ also. In answer to the question *Nan dan* (幾ナン 反ダン), how many pieces? the manner of counting is:

<i>It-tan</i> 1.	<i>Go-tan</i> 5.	<i>Žit-tan</i> . . . 10.	<i>Si-žit-tan</i> . . 40.
<i>Ni-tan</i> 2.	<i>Rok-tan</i> 6.	<i>Žiu-it-tan</i> . . 11.	<i>Si-žiu it-tan</i> 41.
<i>San-dan</i> 3.	<i>H'tsi-tan</i> . . . 7.	<i>Ni-žit-tan</i> . . 20.	<i>Hiak-tan</i> . . 100.
<i>Si-tan</i> 4.	<i>Hatsi-tan</i> . . . 8.	<i>Ni-žiu it-tan</i> 21.	<i>Sen-tan</i> . . 1000.

絹キヌ 一ハタ 端, *Kinu it-tan*, one piece of silk. — 布フ 二 反, *Nuno ni-tan*, two pieces of hempen cloth. — 段ハタ 匹ヒキ 三 反, piece-wares three pieces.

11. 挺テ, *Tōo* (一テ 挺テ), handle, for tools with handles. *Nomi it-tōo*, a chisel. So also *Kiri*, borer; *Yasuri*, file; *Teppoo*, gun; *Naginata*, pike; *Sumi*, East-Ind. ink; *Roo*, wax; *Soku*, flat candlestick.

12. 柄ヘ, *Fei*, *Hei* (一ヘ 柄ヘ), stem, handle, for pikes and articles with handles.

13. 腰ヨウ, *Yoo* (一ヨウ 腰ヨウ), the middle, the waist, for swords, which are stuck in the girdle. *Tatsi*, *Katana*, *Waki-sasi itsi-yoo*, one sword with belt, one large, one small sabre. *Utsiwo*, *Yebira itsi-yoo*, one quiver.

14. 蓋ガイ, *Kai* (一ガイ 蓋ガイ), cover, for hats (*kasa*), umbrellas and parasols (*kara-kasa*). They count as with *Ik-ka*: *Ik-kai*, 1. *Ni-kai*, 2. *Žik-kai*, 10. *Ni-žik-kai*, 20. *Sen-gai*, 1000.

15. 脚^{キヤク}, *Kiyakū*, *Kyak* (一^{イチ} 脚^{キヤク}), foot, for articles of furniture having feet. *Tsūkue*, or *Keu-sok ik-kiak*, one desk. *Siyoo-gi san-kiak*, three couches.

16. 棹^{テウ}, *Tsō* (一^{イチ} 棹^{テウ}), swing, for trunks and traveling-articles, which are carried hanging on a stick. *Norimono it-tō*, a litter or sedan chair. *Naga-bitsu* or *Naga-motsi ni-tō*, two traveling trunks.

17. 艘^{スウ}, *Soo* (一^{イチ} 艘^{スウ}), vessel, for ships. Counting is done:

<i>Is-soo</i> 1.	<i>Go-soo</i> 5.	<i>Kū-soo</i> 9.	<i>Ni-ki-soo</i> 20.
<i>Ni-soo</i> 2.	<i>Rokū-soo</i> 6.	<i>Žis-soo</i> 10.	<i>San-ki-soo</i> 30.
<i>San-zoo</i> 3.	<i>H'tsi-soo</i> 7.	<i>Žiu-is-soo</i> 11.	<i>Si-ki-soo</i> 40.
<i>Si-soo</i> 4.	<i>Has-soo</i> 8.	<i>Žiu-ni-soo</i> 12.	<i>Hiakū-soo</i> 100.

Is-soo-fūné, one ship: *Is-soo gun-kan*, one war-ship. *Ko-būné is-soo*, one boat.

18. 輜^{リョウ}, *Riyoo* (一^{イチ} 輜^{リョウ}), a pair of wheels, for carriages. *Kuruma itsi-riyoo*, one wagon.

19. 卷^{クワン}, *Kwan* (一^{イチ} 卷^{クワン}), roll, for writings and stuff, which are rolled up. *Siyō(ō)-motsū ik-kwan*, a roll of writing.

20. 幅^{フク}, *Fukū* (一^{イチ} 幅^{フク}), breadth, for piece-goods, pictures etc.

21. 軸^{シク}, *Ziku* (一^{イチ} 軸^{シク}), axle, for pictures, which are hung on rollers. *Kake-mono itsi-ziku*, a hanging piece.

22. 面^{メン}, *Men* (一^{イチ} 面^{メン}), face, for mirrors, flags, fiddles, drums. *Ka-gami itsi-men*, a looking glass.

23. 冊^{サツ}, *Sats'* (一^{イチ} 冊^{サツ}), volume, for books. *Is-sats' no ō-mots*, one volume. *Hon ni-sats'*, two volumes.

24. 通^{ツウ}, *Tsuu* (一^{イチ} 通^{ツウ}), for open letters, written declarations, proofs of receipt etc. They count:

<i>It-tsuu</i> 1.	<i>Si-tsuu</i> 4.	<i>Žiu-it-tsuu</i> 11.	<i>San-ki-it-tsuu</i> 30.
<i>Ni-tsuu</i> 2.	<i>Rok' tsuu</i> 6.	<i>Ni-ki-it-tsuu</i> 20.	<i>Si-ki-it-tsuu</i> 40.
<i>San tsuu</i> 3.	<i>Žit-tsuu</i> 10.	<i>Ni-žiu it-tsuu</i> 21.	<i>Hiak'-tsuu</i> 100.

一^{イチ} 通^{ツウ}ノ書^{シヤ}ニ壯^{ソウ}ト, *It-tsuuno ō xōo*, or 書^{シヤ}ニ簡^{カン}ト, *Ō-kan*, or *Te-gami*, one letter. — 二^ニ 通^{ツウ}ノ請^{セイ}ト取^{トル}ト書^{シヤ}ヲ or 請^{セイ}ト壯^{ソウ}ト, two receipts.

25. 封^{フウ}, *Fuu* (一^{イチ} 封^{フウ}), seal. for sealed letters. They count:

<i>Ip-puu</i> 1.	<i>Go-fuu</i> 5.	<i>Ku-fuu</i> 9.	<i>Ni-žiu-ip-puu</i> 21.
<i>Ni-fuu</i> 2.	<i>Rok-puu</i> 6.	<i>Žip-puu</i> 10.	<i>San-ki-ip-puu</i> 30.
<i>San-puu</i> 3.	<i>H'tsi-fuu</i> 7.	<i>Žiu-ip-puu</i> 11.	<i>Hiak-fuu</i> 100.
<i>Si-fuu</i> 4.	<i>Hatsi-fuu</i> 8.	<i>Ni-žip-puu</i> 20.	

一^フ封^フノ書^ヲ翰^ヲ or 手^ヲ簡^ヲ, *Ip-puno šo-kan* or *te-gami*, one sealed letter.

26. 足^ヲ, *Sokū* (一^フ足^ヲ), foot, for shoes: — *Tabi is-sokū*, one pair of stockings.

NOTATION OF TIME.

§ 38. Enumeration of years.

Year, Japanese ト^シ, *Tōsi*, old-Japanese ト^セ, *Tōsé*, Chinese 年^ヲ, *Nen*.

1. The enumeration of years in pure Japanese is limited, on the question: *Iku tōsé* (幾^ト年^ト), how many years?, to:

一^ト年^ト, *Fūtō tōsé*, a full year.

二^ト年^ト, *Fūtā tōsé*, two years.

三^ト年^ト, *Mi tōsé*, three years.

四^ト年^ト, *Yo tōsé*, four years.

五^ト年^ト, *itsi tōsé*, five years.

六^ト年^ト, *Mi tōsé*, six years.

七^ト年^ト, *Nand tōsé*, seven years.

八^ト年^ト, *Yā tōsé*, eight years.

九^ト年^ト, *Kōkōnō tōsé*¹⁾, nine years.

十^ト年^ト, *Tō tōsé*, ten years.

百^ト年^ト, *Momo tōsé*, a hundred years.

千^ト年^ト, *Tsi tōsé*, a thousand years.

2. The Chinese enumeration of years, on the question: 何^ト年^ヲ, *Nan-nen*, how many years?

一^ト年^ヲ, *Itsi-nen*, or 一^ト箇^カ年^ヲ, *Ik-ka-nen*, a year.

二^ト年^ヲ, *Ni-nen*, , 二^ト箇^カ年^ヲ, *Ni-ka-nen*, two years.

三^ト年^ヲ, *San nen*, , 三^ト箇^カ年^ヲ, *San-ka-nen*, three ,

四^ト年^ヲ, *Yo-nen*, or *Yo-tosi*, , 四^ト箇^カ年^ヲ, *Si-ka-nen*, four ,

五^ト年^ヲ, *Go-nen*, , 五^ト箇^カ年^ヲ, *Go-ka-nen*, five ,

etc.

etc.

The Chinese *si* (four) immediately before *nen* is superseded by the Japanese *yo* as they do 'nt like to speak of 死^シ年^ヲ, *Si-nen*, the year of death.

在^リ位^ニ四^シ十^ジ年^ヲ, the year 40 from the accession to the throne.
四年目^メ = ナリマス, *Yo-tosi-meni* or *Yo-nen-meni nari-masu*, it is now (it goes now in) the fourth year.

3. The question: how old? = Japanese *iku tōsé* (幾^ト歳^ト), how many years? is answered in the Chinese manner of counting. — 十^ジ七^シ歳^ニ在^リ位^ニ = ツキマフ, *Zīyu-sitsi zai nite kūrāini tsuki-tamoo*, in the 17th year of his life he

1) Vulgo *Konō tōsé* also.

comes to the throne. — *Ni-zūyuno tosin* or *Tosi ni-zūyuni*, in his 20th year.

§ 39. Chronological notation of years.

1. Japan uses the Chinese enumeration of years, which was introduced by a buddhist missionary in A. D. 602¹⁾. After this the years, as well as the months and the days, are counted by sexagenary periods, and named after the known sexagenary cycle, which itself consists of a cycle of ten and one of twelve signs.

The cycle of ten series is called from the five elements: Wood, Fire, Earth, Metal and Water (Japanese *Ki*, *Hi*, *Tsūtsi*, *Kane*, *Midzū*), which, each taken double, are distinguished as masculine and feminine, or, after the Japanese conception, as the elder and as the younger brother (兄^ニ, *Ye* and 弟^ニ, *To*).

The names of the ten-series cycle are:

- | | |
|---|---|
| 1. 甲 ^ニ , <i>Kinóye</i> . | 6. 巳 ^ニ , <i>Tsūtsinóto</i> . |
| 2. 乙 ^ニ , <i>Kinóto</i> . | 7. 庚 ^ニ , <i>Kannóye</i> . |
| 3. 丙 ^ニ , <i>Finóye</i> . | 8. 辛 ^ニ , <i>Kannóto</i> . |
| 4. 丁 ^ニ , <i>Finóto</i> . | 9. 壬 ^ニ , <i>Midzūnóye</i> . |
| 5. 戊 ^ニ , <i>Tsūtsinóye</i> . | 10. 癸 ^ニ , <i>Midzūnóto</i> . |

The twelve-series cycle has relation to the division of the zodiac into twelve equal parts, and bears the names of the Chinese zodiac, for which Japanese names of animals are used, as:

- | | |
|--|--|
| 1. 子 ^ニ , <i>Ne</i> Mouse. | 7. 午 ^ニ , <i>M'ma</i> Horse. |
| 2. 丑 ^ニ , <i>Usi</i> Bull. | 8. 未 ^ニ , <i>Fitsūzi</i> Goat. |
| 3. 寅 ^ニ , <i>Tora</i> Tiger. | 9. 申 ^ニ , <i>Sarū</i> Ape. |
| 4. 卯 ^ニ , <i>U</i> Hare. | 10. 酉 ^ニ , <i>Tōrt</i> Cock. |
| 5. 辰 ^ニ , <i>Tats'</i> (pron. <i>Taats</i>) Dragon. | 11. 戌 ^ニ , <i>inú</i> Hound. |
| 6. 巳 ^ニ , <i>Mi</i> Serpent. | 12. 亥 ^ニ , <i>I</i> Swine. |

If both series are let proceed side by side, till both are run out, then the sixty-series cycle is obtained, of which the first year is called 甲子年 or *Kinó-ye neno tosi*, and the sixtieth 癸亥年, or *Midzūnóto ino tosi*. The first year of the cycle now current answer to 1864.

1) See *Japan's Bezüge mit der Koreischen Halbinsel und mit Schina. Nach Japanischen Quellen von J. HOFFMANN. 1839. Page 126.*

SYNOPSIS OF THE SEXAGENARY CYCLE.

	I	II	III	IV	V	VI	VII	VIII	IX	X
	甲 <small>キ</small>	乙 <small>キ</small>	丙 <small>ヒ</small>	丁 <small>ヒ</small>	戊 <small>ツ</small>	己 <small>ツ</small>	庚 <small>カン</small>	辛 <small>カン</small>	壬 <small>ニ</small>	癸 <small>ニ</small>
1	子 <small>チ</small>	1	13		25		37		49	
2	丑 <small>シ</small>		2	14		26		38		50
3	寅 <small>ト</small>	51		3	15		27		39	
4	卯 <small>ウ</small>		52	4		16		28		40
5	辰 <small>ツ</small>	41		53	5		17		29	
6	巳 <small>ス</small>		42	54		6		18		30
7	午 <small>ウ</small>	31		43		55	7		19	
8	未 <small>ミ</small>		32	44		56		8		20
9	申 <small>チ</small>	21		33		45		57	9	
10	酉 <small>ト</small>		22	34		46		58		10
11	戌 <small>ツ</small>	11		23		35		47		59
12	亥 <small>イ</small>		12	24		36		48		60

2. Enumeration of years by years of governments.

In the earliest times, was added to the cyclical enumeration of years, the calculation after the years of government of the Sovereign (anciently 人王ニ, *Nin woo*, = King of men, called afterwards Mikado). According to the rule adopted, the first year of the reign of a Mikado is always reckoned to have begun with the year following the death of his predecessor. The Japanese New-year's day, on which ZIN MU, the founder of the Mikado-dynasty, ascended the throne, was the 19th of Febr. (after the Julian style) of the year 660 B. C.¹).

1) After the calculation of the Professor of Astronomy, F. KAISER at eight o'clock in the morning of the said day, there was a New Moon at Miyako.

The second year of king ZIN MU is called 神武天皇壬戌 (IX 11) 二年.

§ 40. Enumeration of years by year-names.

In 645 A. D. the reckoning by years of government was superseded by a reckoning by year-names, *Nen goo* (年號 or 号).

Just as in China, these are appointed by the Sovereign, so are they in Japan by the Mikado, and after the lapse of a larger or smaller number of years changed by him, this being one of the prerogatives of his crown. The adoption of his year-name pleads for the recognition of his sovereignty 1).

The 68 Chinese words, from which the Japanese year-names are chosen, are:

○ 天 元 乾 建 延 萬 神 雲 文 寬 養
老 久 中 祥 正 承 應 寶 保 衡 康 享
弘 慶 貞 靈 泰 平 禎 大 化 宇 嘉 喜
德 吉 景 護 鳳 朱 鳥 和 壽 亨 龜 錄
祿 安 仁 勝 昌 祚 福 齊 同 銅 白 雉
永 明 至 治 長 觀 歷 政 興

The successive year-names of the current century are:

享和, <i>Kiyoo-wa</i>	辛元 1801.	安政, <i>An-sei</i>	甲元 1854.
文化, <i>Bun-kwa</i>	甲元 1804.	萬延, <i>Man-en</i>	庚元 1860.
文政, <i>Bun-sei</i>	戊元 1818.	文久, <i>Bun-kiu</i>	辛元 1861.
天保, <i>Ten-foo</i>	庚元 1830.	元治, <i>Gen-dzi</i>	甲元 1864.
(<i>Tem-poo</i>)		慶應, <i>Kei-oo</i>	丑元 1865.
弘化, <i>Koo-kwa</i>	甲元 1844.	明治, <i>Mei-dzi</i>	辰元 1868.
嘉永, <i>Ka-yei</i>	戊元 1848.	| | 也八	1875.

Addition to the edition of 1876. Introduction of the Western Calendar in Japan. The first of Januar 1873 (according to the time calculation of Greenwich) the Japanese Government has adopted the European Calendar with his twelf months,

Therefore the correctness of the Japanese chronology, may not be called in question, as is done by some bookmakers.

1) The change of the year-names seems, in latter times, not to have been known early enough, as reckoning has been continued with one year-name, when another had taken its place.

his weeks and sundays and fixed as the beginning of their era the year 660 B. C., which is the foundation-year of the Mikado-dynasty. The first of Januar 1873 was thus the first day of the first month of the Japanese year 2533 (two thousand five hundred and thirty three). The dating of a certain notarial Act: 日本貳千五百三十三年第一月十五日, is equalized there with 日本明治八年一月十五日, and agrees with our 15th Januar 1873, thus the Japanese still continue making use of the Nen-go (年號).

§ 41. Division of the solar year.

The course of the sun and the solar year are divided into twelve equal parts (months), called after the zodiac, beginning with the arc of the Mouse, on half of which the winter solstice falls. If the twelve arcs are bisected, the 24 periods of 15 days 5 hours and 14½ minutes are obtained, by which the husbandman regulates his labour. These 24 divisions, called 節多氣*, *Sek-ki* or modifications of the weather, are distributed by pairs over the twelve months of the year, the first of each pair being called 節多 *Setsü*, the second 中多 *Tsiu*.

立多 春多, <i>Ris-ün</i> . . . 3 Febr. Beginning of the spring	立多 秋多, <i>Ris-siu</i> . . . 7 Aug. Beginning of the autumn.
雨多 水多, <i>U-süi</i> . . . 19 Febr. Rain water.	處多 暑多, <i>Styo-süyo</i> . . . 23 Aug. Local heat.
驚多 蟄多, <i>Kiyoo-tsits</i> . . . 5 March. Awakening of the insects.	白多 露多, <i>Fäkt-ro</i> . . . 8 Sept. White dew.
春多 分多, <i>ün-bun</i> . . . 20 March. Middle of the spring.	秋多 分多, <i>Siu-bun</i> . . . 23 Sept. Middle of autumn.
清多 明多, <i>Sei-mei</i> . . . 5 April. Clear.	寒多 露多, <i>Kan-ro</i> . . . 8 Oct. Cold dew.
穀多 雨多, <i>Kokü-u</i> . . . 20 April. Seed rain.	霜多 降多, <i>Soo-koo</i> . . . 23 Oct. Fall of hoar-frost.
立多 夏多, <i>Rik-ka</i> . . . 5 May. Beginning of the summer.	立多 冬多, <i>Rit-too</i> . . . 7 Nov. Beginning of the winter.
小多 満多, <i>Seo-man</i> . . . 20 May. Little plenty.	小多 雪多, <i>Seo-sets</i> . . . 22 Nov. Little snow.
芒多 種多, <i>Boo-siu</i> . . . 5 June. Transplanting of the rice.	大多 雪多, <i>Dai-sets</i> . . . 7 Dec. Great snow.
夏多 至多, <i>Ge-zi</i> . . . 21 June. Height of the summer.	冬多 至多, <i>Too-zi</i> . . . 22 Dec. Height of the winter.
小多 暑多, <i>Seo-süyo</i> . . . 6 July. Little heat.	小多 寒多, <i>Seo-kan</i> . . . 6 Jan. Little frost.
大多 暑多, <i>Dai-süyo</i> . . . 23 July. Great heat.	大多 寒多, <i>Dai-kan</i> . . . 20 Jan. Great frost.

The civil year begins with *Ris-ün* (beginning of the spring). *Ris-ün yori fatsi züyo nitsi me*, or the 80th day from the beginning of the spring is our

23th of April. Time is very commonly determined after the two equinoctial feasts *Bi-gan* (彼^レ岸^カ), which last seven days each, the principal feast, that takes place on the fourth day, falling on the day of the equinox.

§ 42. Enumeration of months.

Months are reckoned in answer to the question *Iku-tsūki* (幾^レ月^{ツキ}), or *Nan-getsū*, how many months?

Japanese.	Chinese.
<i>Fūtō-tsūki.</i>	一 ^レ 月 ^{ツキ} ¹⁾ , <i>Itsi-gets</i> or 一 ^レ 个 ^カ 月 ^{ツキ} <i>Ik-ka-gets</i> , one month.
<i>Fūtā-tsūki.</i>	二 ^ニ 月 ^{ツキ} <i>Ni-gets</i> > 二 ^ニ 个 ^カ 月 ^{ツキ} <i>Ni-ka-gets</i> , 2 months.
<i>Mi-tsūki.</i>	三 ^ミ 月 ^{ツキ} <i>San-gets</i> > 三 ^ミ 个 ^カ 月 ^{ツキ} <i>San-ka-gets</i> , 3 >
<i>Yo-tsūki.</i>	四 ^シ 月 ^{ツキ} <i>Si-gets</i> > 四 ^シ 个 ^カ 月 ^{ツキ} <i>Si-ka-gets</i> , 4 >
<i>Itsu-tsūki.</i>	五 ^ゴ 月 ^{ツキ} <i>Go-gets</i> > 五 ^ゴ 个 ^カ 月 ^{ツキ} <i>Go-ka-gets</i> , 5 >
<i>Mū-tsūki.</i>	六 ^{ロク} 月 ^{ツキ} <i>Rok-gets</i> > 六 ^{ロク} 个 ^カ 月 ^{ツキ} <i>Rok-ka-gets</i> , 6 >
<i>Nanā-tsūki.</i>	七 ^{シチ} 月 ^{ツキ} <i>Sitsi-gets</i> > 七 ^{シチ} 个 ^カ 月 ^{ツキ} <i>Sitsi-ka-gets</i> , 7 >
<i>Ya-tsūki.</i>	八 ^{ハチ} 月 ^{ツキ} <i>Fatsi-gets</i> > 八 ^{ハチ} 个 ^カ 月 ^{ツキ} <i>Hak-ka-gets</i> , 8 >
<i>Kōkōno-tsūki.</i>	九 ^ク 月 ^{ツキ} <i>Ku-gets</i> > 九 ^ク 个 ^カ 月 ^{ツキ} <i>Ku-ka-gets</i> , 9 >
<i>To-tsūki.</i>	十 ^{ジュ} 月 ^{ツキ} <i>Žiu-gets</i> > 十 ^{ジュ} 个 ^カ 月 ^{ツキ} <i>Žik-ka-gets</i> , 10 >
	十 ^{ジュ} 一 ^{イチ} 月 ^{ツキ} <i>Žiu-itsi-gets</i> > 十 ^{ジュ} 一 ^{イチ} 个 ^カ 月 ^{ツキ} <i>Žiu-ik-ka-g.</i> , 11 >
	十 ^{ジュ} 二 ^ニ 月 ^{ツキ} <i>Žiu-ni-gets</i> > 十 ^{ジュ} 二 ^ニ 个 ^カ 月 ^{ツキ} <i>Žiu-ni-ka-g.</i> , 12 >

To the question *Nan-gwats* (何^ニ月^{ツキ}), at Yédo *Nan ngats*, which month? (of the year) the names following answer:

正 ^{セイ} 月 ^{ツキ} , <i>Styoo-gwats</i> , first month. (at Yédo <i>Soo ngátsū</i>).	七 ^{シチ} 月 ^{ツキ} , <i>Sitsi-gwats</i> , seventh month.
二 ^ニ 月 ^{ツキ} , <i>Ni-gwats</i> , second >	八 ^{ハチ} 月 ^{ツキ} , <i>Fatsi-gwats</i> , eighth >
三 ^{サン} 月 ^{ツキ} , <i>San-gwats</i> , third >	九 ^ク 月 ^{ツキ} , <i>Ku-gwats</i> , ninth >
四 ^シ 月 ^{ツキ} , <i>Si-gwats</i> , fourth >	十 ^{ジュ} 月 ^{ツキ} , <i>Žiu-(Džiu)-gwats</i> , tenth >
五 ^ゴ 月 ^{ツキ} , <i>Go-gwats</i> , fifth >	十 ^{ジュ} 一 ^{イチ} 月 ^{ツキ} , <i>Žiu-itsi-gwats</i> , eleventh month.
六 ^{ロク} 月 ^{ツキ} , <i>Rokū-gwats</i> , sixth >	十 ^{ジュ} 二 ^ニ 月 ^{ツキ} , <i>Žiu-ni-gwats</i> , twelfth >

These names are good for the intercourse of every day life; in chronological writings and in almanacs the months are also named after the sexagenary cycle.

The intercalary month. As the civil year of the Japanese is a lunar year connected with the solar year, the months continually begin with the new moon

1) *Itsi-gets*, = a whole month.

and have 29 or 30 days alternately. Thus to the common lunar year belong 354 or 355 days. To keep the four seasons even with the revolution of the sun, every two or three years an intercalary month (*Uruu-dziki*) is added, which obtains the name of the moon, which it follows, preceded by the word *Uruu* (潤). The intercalary month following the second month is thus called 潤二 = 月, *Uruu nigwats*, = supernumerary second month.

§ 43. Enumeration of the days.

The natural day, from the rising to the setting of the sun, is called in Jap. 日, *Fi*, *Hi*; the night 夜, *Yo*; the midday *Firu*; the midnight *Yoru*. The compound *Firu-yoru*, = day and night, means the civil day; it is equivalent to the Chinese 晝夜, *Tsiu-ya*, and, just as it, applied to the astronomical day also.

In connection with the year and month, the civil day is called Jap. *Ka*, Chin. 日, *Nitsi* (or *Zitsi*); both are used in counting the days.

1. After the Chinese manner they count, with or without the numerative 箇 or 个, *ka*, to the question: 幾日, *Iku-ka*, how many days?

一箇日, *Ik-ka nitsi*, 1 day.

二箇日, *Ni-ka nitsi*, 2 days.

三箇日, *San-ka nitsi*, 3 days.

四箇日, *Si-ka nitsi*, 4 days etc.

after the reckoning with the numerative 箇, *ka* (page 150):

三十 三箇日ノ間, *Sanzu san-si-ka nitsino aida*, within 33 to 34 days.

If the numerative 箇, *ka*, is left out, the *Si-nitsi* (4 days), because it also means dying-day, is superseded by the Japanese *Yok-ka*; for 14 days is said *Ziyu-yok-ka*, for 24 days *Ni-ziyu yok-ka*, for 34 days *San-ziyu yok-ka* etc.

2. The Japanese manner of counting, which extends only to the first ten days, and to the 20th and 30th, refers to the days of a month, when the month is expressly named previously; this not being the case, the counting must then be considered to begin from another given date, which however is not included in the calculation.

The days of the month, — it generally begins with the new moon, — are called, after the question: *Idzū-ka* (何日), = which day? or *Idzūreno ji-ka*?

- | | |
|--|--|
| 1. 朔 ^ツ 日 ^カ , <i>Tsü-tatsi</i> . | 16. 十 ^ジ 六 ^ロ 日 ^ニ , <i>Žyū-rok-nitsi</i> . |
| 2. 二 ^フ 日 ^カ , <i>Futsü-ká</i> . | 17. 十 ^ジ 七 ^ニ 日 ^ニ , <i>Žyū-sit-si-nitsi</i> . |
| 3. 三 ^ミ 日 ^カ , <i>Mi-ká</i> . | 18. 十 ^ジ 八 ^ニ 日 ^ニ , <i>Žyū-fatsi-nitsi</i> . |
| 4. 四 ^ヨ 日 ^カ , <i>Yok-ká</i> . | 19. 十 ^ジ 九 ^ニ 日 ^ニ , <i>Žyū-gu-nitsi</i> . |
| 5. 五 ^イ 日 ^カ , <i>Its'-ká</i> . | 20. 二 ^ハ 十 ^ニ 日 ^カ , <i>Fáts'-(Háts')-ka</i> . |
| 6. 六 ^ム 日 ^カ , <i>Muyu-ká</i> , vulgo <i>Mui-ká</i> . | 21. 廿 ^ニ 一 ^ニ 日 ^ニ , <i>Ni-Žyū-itsi-nitsi</i> . |
| 7. 七 ^ナ 日 ^カ , <i>Nanu-ká</i> , > <i>Nanó-ká</i> . | 22. 廿 ^ニ 二 ^ニ 日 ^ニ , <i>Ni-Žyū-ni-nitsi</i> . |
| 8. 八 ^ヨ 日 ^カ , <i>Yoo-ká</i> . | 23. 廿 ^ニ 三 ^ニ 日 ^ニ , <i>Ni-Žyū-san-nitsi</i> . |
| 9. 九 ^コ 日 ^カ , <i>Kókōnó-ká</i> . | 24. 廿 ^ニ 四 ^ニ 日 ^カ , <i>Ni-Žyū-yokká</i> . |
| 10. 十 ^ト 日 ^カ , <i>Too-ká</i> . | 25. 廿 ^ニ 五 ^ニ 日 ^ニ , <i>Ni-Žyū-go-nitsi</i> . |
| 11. 十 ^ジ 一 ^ニ 日 ^ニ , <i>Žyū-itsi-nitsi</i> . | 26. 廿 ^ニ 六 ^ニ 日 ^ニ , <i>Ni-Žyū-rok'-nitsi</i> . |
| 12. 十 ^ジ 二 ^ニ 日 ^ニ , <i>Žyū-ni-nitsi</i> . | 27. 廿 ^ニ 七 ^ニ 日 ^ニ , <i>Ni-Žyū-sitsi-nitsi</i> . |
| 13. 十 ^ジ 三 ^ニ 日 ^ニ , <i>Žyū-san-nitsi</i> . | 28. 廿 ^ニ 八 ^ニ 日 ^ニ , <i>Ni-Žyū-fatsi-nitsi</i> . |
| 14. 十 ^ジ 四 ^ニ 日 ^カ , <i>Žyū-yok-ka</i> . | 29. 廿 ^ニ 九 ^ニ 日 ^ニ , <i>Ni-Žyū-ku-nitsi</i> . |
| 15. 十 ^ジ 五 ^ニ 日 ^ニ , <i>Žyū-go-nitsi</i> . | 30. 卅 ^ニ 日 ^カ , <i>Mi-so-ka</i> , of <i>San-Žyū-n</i> . |

Tsü-tatsi, properly *Tsüki-tatsi*, signifies the moon's rising; the first day is called also *Tsüki-gásira*, head or beginning of the moon. The first day of the year is called 元^{ゲン}日^ニ, *Gwan* (or *Gan*) *zits*, or *Fazimeno ji*. The old-Japanese *Ka* (日^カ) means daylight; *Fí*, as Chin. 日^ニ, *Nitsi*, means sun and day.

Still to be noticed, are the expressions:

昨^サ夜^ヤ, *Sákü-ya*, last night.

昨^サ日^ニ, *Sákü-zits'*, yesterday.

昨^サ天^{テン}, *Sákü-ten*, >

昨^サ朝^テ, *Sákü-tšoo*, yesterday morning.

昨^サ今^{コン}, *Sákü-kon*, yesterd. and to day.

再^サ昨^サ日^ニ, *Is-sákü-zits*, the day before yesterday.

今^{コン}日^ニ, *Kon-nitsi*, to day.

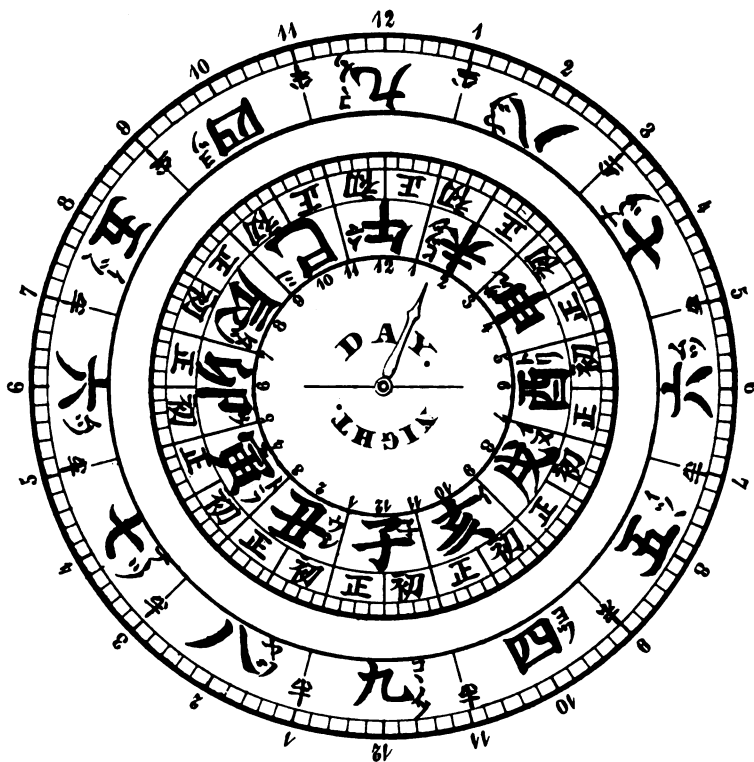
明^{メイ}日^ニ, *Míyoo-nitsi*, to morrow.

明^{メイ}後^ゴ日^ニ, *Míyoo-go nitsi*, or *Asatte*, the day after to morrow.

Ik-ká (幾^イ日^カ) *de deki-másüká*, in how many days can it be done? *Ni-fiyáktü nitsi utside deki-másü*, in two hundred days it can be done. — *Sorewa idzuka* (何^{ナニ}日^カ. 何時^{ナニトキ}. 早晚^{サント}) *madeni deki-másüka?* till (on) what day can it be ready? *Ku-gwatsü fatsü-ka madeni deki-mášoo*, on the eighth day of the ninth moon it will be ready. (*Shopping-Dialogues*, page 9.)

If *Ka* or *Nitsi* be followed by 目^メ, *Me* (see § 32), then this expression is equivalent to an express definition of the day by an ordinal noun of number. 毎日^{メニ}日^{ニチ}, *Mai-nitsi*, is said for: daily; 隔^{カク}日^{ニチ}, *Kaku-zitsu*, the next day but one; 三^ミ日^{ニチ}, *Mi-ka-meni*, on the third day; *Mi-ka-me gōtōni fatsuuru nek-ki*, a fever which arises (recurs) every third day, the tertian ague. — *Kon-nitsiyori yok-ka-meni*, on the fourth day from to day, to day as the point of departure from which the date is reckoned, not being included in the calculation. — *Yēdo mūkāsi yok-ka-me gōtōni itsi tōtsisi nari*, at Yēdo, market has been, of old, held every fourth day (or every four days), thus either on the 4th, the 8th or the 12th, or on the 1st, 5th or 9th day etc.). — *Muika-meni deki agarimasta*, he accomplished it on the 6th day. 三^ミ十^{ジュ}三^{サン}四^シ日^{ニチ}目^メ, *San-zū san si ka nitsi meni*, on the 33rd or 34th day.

§ 44. Notation of hours.



This dial shows the two methods of marking the hours in use in Japan.

I. According to one method, the original Chinese astronomical, exhibited on the inside of the dial, is, as is seen, the civil day divided into twelve equal portions of time (時_キ, *Tōki*, times), which are named after the zodiac, as 子_ノ時_キ, *Neno dōki*, Mouse-time, 丑_ノ時_キ, *Usino dōki*, Bull-time, etc. At Yédo they say *Kok* instead of *Toki*. The *Toki* is divided into two halves; the first is called 初_ノ, *Sīyo*, = first beginning, the second, 正_ノ, *Sei*, = the true or proper. Each half, being equivalent to an hour according to our reckoning, has four subordinate divisions, called 刻_ヲ, *Kok* or notches, each of 15 分_ヲ, *Bun* (= 15 minutes), and the *Bun* has 60 秒_ヲ, *Meo* (60 seconds). This cycle begins with the 子_ノ時_キ, *Neno dōki* or *Neno koku*, the middle of which (正_ノ) falls at midnight; thus its beginning falls 60 min. before, its end 60 min. after midnight.

子_ノ時_キ *Neno dōki*, Mouse-time.

初_ノ *sīyo*, = 11 o'clock in the evening.

正_ノ *sei*, = 12 o'clock midnight.

丑_ノ時_キ *Usino dōki*, Bull-time.

初_ノ *sīyo*, = 1 o'clock in the morning.

正_ノ *sei*, = 2 o'clock »

寅_ノ時_キ *Tōranō dōki*, Tiger-time.

初_ノ *sīyo*, = 3 o'clock in the morning.

正_ノ *sei*, = 4 o'clock »

卯_ノ時_キ *Unō dōki*, Hare-time.

初_ノ *sīyo*, = 5 o'clock in the morning.

正_ノ *sei*, = 6 o'clock »

辰_ノ時_キ *Tatsūnō dōki*, Dragon-time.

初_ノ *sīyo*, = 7 o'clock in the morning.

正_ノ *sei*, = 8 o'clock »

巳_ノ時_キ *Mīnō dōki*, Serpent-time.

初_ノ *sīyo*, = 9 o'clock in the morning.

正_ノ *sei*, = 10 o'clock »

午_ノ時_キ *M'mánō dōki*, Horse-time.

初_ノ *sīyo*, = 11 o'clock in the morning.

正_ノ *sei*, = 12 o'clock noon.

未_ノ時_キ *Fitsuzinō dōki*, Goat-time.

初_ノ *sīyo*, = 1 o'clock in the afternoon.

正_ノ *sei*, = 2 o'clock »

申_ノ時_キ *Sārūnō dōki*, Ape-time.

初_ノ *sīyo*, = 3 o'clock in the afternoon.

正_ノ *sei*, = 4 o'clock »

酉_ノ時_キ *Torinō dōki*, Cock-time.

初_ノ *sīyo*, = 5 o'clock in the afternoon.

正_ノ *sei*, = 6 o'clock »

戌_ノ時_キ *Inūnō dōki*, Dog-time.

初_ノ *sīyo*, = 7 o'clock in the evening.

正_ノ *sei*, = 8 o'clock »

亥_ノ時_キ *Inō dōki*, Swine-time.

初_ノ *sīyo*, = 9 o'clock in the evening.

正_ノ *sei*, = 10 o'clock »

Our 11 hours 48 min. 2 sec. before midnight is expressed by 子_ノ初_ノ

三^ち刻^{こく}ヲ三^ち分^{ぶん}ニ^ニ秒^{びやう}ヲ, *Neno sūyo san-koku san-bun ni-meō*, i. e. $3 \times 15 + 3 \text{ min.} + 2 \text{ sec.}$ from the beginning of the Mouse-time. Our 12 o'clock midnight is 子^こヲ正^{せい}ヲ, *Neno sei*; our 12 o'clock 15 min. after midnight 子^こヲ正^{せい}ヲ初^{はつ}ニ刻^{こく}ヲ, *Neno sei sūyo kokū*.

2. The second method, the Japanese proper, supersedes the names of the zodiac with numbers, by which the hour is made known by strokes on the bell or drum. The civil day retains the division into 12, or properly 2×6 times (時^{とき}, *Tōki*); the *Tōki* however is subject to the decimal division into 10 刻^{こく}ヲ, *Koku* (notches), which are also called 分^{ぶん}ヲ *Bun* (tenths), the *Bun* into 10 厘^{りん}ヲ *Rin*. The *Koku* or *Bun* is now = 12 min. The numbers which have been added to the successive twice six *Tōkis*, are from midnight till noon 9, 8, 7, 6, 5, 4, and the same from noon till midnight; these numbers are obtained, when the number, which should properly belong to a *Tōki*, is subtracted from the number 10; thus $10 - 1 = 9$. The numbers 1, 2 and 3 are not included in the hour-numbers, as 1, 2 and 3 strokes on the drum or clock belong to the signals of the military and convent service, and a confusion of the two signals has to be prevented.

The newest information respecting this notation of hours does not quite agree with the notices of it formerly obtained, and people in Japan itself, it seems, do not reckon more consistently. Therefore we confine ourselves to the clocks at Yédo. There, at 12 o'clock at noon, the clock strikes 9¹⁾, and the Japanese calls this time *Firu kōkōnōtsū dōki*, = noon, time of the nine number, or in short, *Kōkōnōtsū-dōki*, or *Kōnōnōtsū*, or even *M'māno kōkū*. From 12 to 2 o'clock according to our reckoning of time he counts 10 *Bun* and calls our 1 o'clock in the afternoon *Firugo kōkōnōtsū han dōki*, = afternoon 9½ time, or, in short, *Firu kōkōnōtsū han*; our 2 o'clock *Firugo yatsu-doki*, or *Firugo yatsu*, or also *Fitsūzino kokū*; our 3 o'clock *Firugo yāu han*, etc., till after the end of the fourth *Toki*, at midnight the clock strikes nine again, and beginning with *Yoru kōkōnōtsū dōki*, the other six *Tōkis* continue till noon. In consequence of this, for the Japanese *Tōkis* the following definitions of time are obtained.

1) First a stroke is heard, about a minute afterwards a second and immediately after that a third, being the warning. A minute later the strokes of the hour follow, each stroke with a pause of 10 or 12 seconds, except the last two, which follow quickly on each other and show that the clock has finished striking.

夜^ニ, *FORU* or *YO*, at night.

九^ノ時^キ, *Kōkōnōtsu-dōki*, 9th time,
= 12 o'clock midnight.

九 半^ニ, *Kōkōnōtsū-han*, 9½,
= 1 o'clock after midnight.

八^ノ時^キ, *Yātsū-dōki*, 8th time,
= 2 o'clock after midnight.

八^ノ半^ニ, *Yāu-han*, 8½,
= 3 o'clock after midnight.

明^ニ, *AKE*, in the morning.

七^ノ時^キ, *Nānātsū-dōki*, 7th time,
= 4 o'clock in the morning.

七 半^ニ, *Nānātsū-han*, 7½,
= 5 o'clock in the morning.

明^ニ, *AKE*, in the morning.

六^ノ時^キ, *Mūtsū-dōki*, 6th time.
= 6 o'clock in the morning.

六 半^ニ, *Mūtsū-han*, 6½,
= 7 o'clock in the morning.

朝^ニ, *ASA*, in the morning.

五^ノ時^キ, *Itsūtsū-dōki*, 5th time,
= 8 o'clock in the morning.

五 半^ニ, *Itsūtsū-han*, 5½,
= 9 o'clock in the morning.

昼^ニ前^ニ, *FIRU MAYE*, in the fore noon.

四^ノ時^キ, *Yōtsū-dōki*, 4th time,
= 10 o'clock in the morning.

四 半^ニ, *Yōtsū-han*, 4½,
= 11 o'clock in the morning.

昼^ニ, *FIRU*, at noon.

九^ノ時^キ, *Kōkōnōtsu-dōki*, 9th time,
= 12 o'clock at noon.

九 半^ニ, *Kōkōnōtsū-han*, 9½,
= 1 o'clock in the afternoon.

昼^ニ後^ニ, *FIRU-GO*, in the afternoon.

八^ノ時^キ, *Yātsū-dōki*, 8th time,
= 2 o'clock in the afternoon.

八^ノ半^ニ, *Yāu-han*, 8½,
= 3 o'clock in the afternoon.

夕^ニ, *FUU*, in the evening.

七^ノ時^キ, *Nānātsū-dōki*, 7th time,
= 4 o'clock in the afternoon.

七 半^ニ, *Nānātsū-han*, 7½,
= 5 o'clock in the afternoon.

暮^ニ, *KURE*, in the evening.

六^ノ時^キ, *Mūtsū-dōki*, 6th time,
= 6 o'clock in the evening.

六 半^ニ, *Mūtsū-han*, 6½,
= 7 o'clock in the evening.

夜^ニ, *FORU*, or *YO*, at night.

五^ノ時^キ, *Itsūtsū-dōki*, 5th time,
= 8 o'clock in the evening.

五 半^ニ, *Itsūtsū-han*, 5½,
= 9 o'clock in the evening.

四^ノ時^キ, *Yōtsū-dōki*, 4th time,
= 10 o'clock in the evening.

四^ノ半^ニ, *Yōtsū-han*, 4½,
= 11 o'clock in the evening.

In agreement with the preceding definitions are the notices of time, occurring in the *Shopping-Dialogues* page 17, after the Nagasaki original, page 42, where is to be read: 九^ノ半^ニ時^キヨリ 七^ノ時^キ迄^ニ内^ニニ, *Kōkōnōtsu han*

dōki yori nāndōtsū made ūtsūni, »between one and four o'clock." — 八時半^〇時^ト頃^ニ =, *Ygu-han dōki goroni*, »about three o'clock."

On the contrary, not in agreement with it are the notices, occurring in R. BROWN'S *Colloquial Japanese, Grammar*; page XLVIII, where *Neno kokonotsū doki* is made equivalent to 10 o'clock in the afternoon till 12 o'clock midnight, and also the other *Tokis* begin 60 minutes earlier, than according to our notice.

The measurement of the *Tokis* fixed according to our hours, is, nevertheless, alone of value for an equinoctial day, and change (they become longer or shorter) in proportion as day and night in the different seasons are of unequal length. Thus each of the six *Tokis* from the longest day, if this day including the morning and evening twilight be reckoned at 17 hrs. 58 min. (notices are found which differ from it) has 2 hrs. 58 min. The Japanese almanacs contain, every 15 days, the definition of the changeable length of day and night, and the time-pieces are regulated accordingly, therefore they are so adopted, that the hour-ciphers are on loose plates, which are shifted, whilst the division of the hour-circle into *Kokū* or *Bun*, as also the cyclical division of the zodiac is fixed. The changing of the hours is called *Tokiwo utsusū*.

MEASURES, WEIGHTS AND COINS.

The Japanese measures and weights, as well as the coinage are for a great deal reckoned after the Chinese decimal system, with which, as a rule, the Chinese names are used, preceded by the Chinese numerals, both modified by the Japanese pronunciation.

In consequence of the modifications, which since 1850 the Government at Yédo has introduced in the measures and money, the definitions here given differ from those given by us formerly and will, probably, sooner or later undergo modifications again, when people, in Japan itself, have agreed about the principle of the measures, viz. about the Japanese foot and its proportion to the French mètre or Netherlands ell.

§ 45. Measures of length, *Sasinome*.

尺^ヅ, *shaku*, foot (一^フ尺^ヅ, *Is-shaku*, one foot), the iron foot (*Kanesasi*, vulgo *Kane-shaku*), used by work-people, generally bent to a square and therefore called the bent foot (曲^マ尺^ヅ *Kiyok-shaku*), the unit of the Japanese measures, formerly (1831) was found by nice comparison with a standard-

mètre to be = 0,303 mètre or 0',11'',11''' of an English foot, since 1850 fixed by the Government at Yédo at 0,30175 mètre or 30,175 centimètre, the mètre being reckoned at 3,28889 Japanese feet. At the observatory at Yédo the Netherlands ell or French mètre is reckoned at 3,308 Japanese feet (*Kanežákū*)¹⁾, whereas the Japanese Department of Marine has adopted 3,289248 Japanese feet for it²⁾, and a manual published at Nagasaki³⁾ gives 3,31 Japanese feet as the measure of the Netherlands ell. When, in 1864, the manufacture of some comparative measures was ordered of A. VAN EMDEN, by the »Nederlandsche Handelmaatschappij,» the Japanese foot was fixed at 0,3035 Netherlands ell.

For piece-goods, except woolen stuffs, a whalebone foot (鯨尺, *Ku-zira-šákū*) is used, being = 1,25 iron feet.

Divisions of the *Šákū*:

	Jap. foot.	Mètres.
尺, <i>Šákū</i> (一尺), 1		= 0,30175
寸, <i>Sun</i> (一寸), 0,1		= 0,030175
分, <i>Bun</i> (一分), 0,01		= 0,0030175
釐, <i>Rin</i> (一分厘), 0,001		= 0,00030175
毫, <i>Goo</i> (一分毫), 0,0001		= 0,000030175
絲, <i>Si</i> (一分絲), 0,00001		= 0,0000030175
忽, <i>Kot</i> (一分忽), 0,000001		= 0,00000030175

Multiples of the *Šákū*.

間, *Ken* (一間), as measure of distance = 6 *Šákū* (1,8105 mètres); as measure for piece-goods 6,5 *Šákū*.

丈, *Zoo* (一丈), = 10 尺 *Šákū* (3,0175 mètres).

町, *Tšōo*, street (一町), = 60 間 *Ken* (108,63 mètres).

里, *Ri*, Japanese mile; 一里, *Itsi-ri*, one mile, = 36 町 *Tšōo*

1) From a communication by OONO YASABUROO, instrument-maker to the observatory at Yédo.

2) Introduction to the Japanese translation, published at Yédo in 1854, of J. N. CALTEN, *Leidraad bij het onderrigt in de Zee-artillerie*. Delft, 1832. The title of the work is: 海上砲術全書 *Kai sō hō-jyutsu zen syō*, or „the book on Marine artillery.”

3) 蕃語小引. „Japanese Translation of the English and Dutch with pronunciation, Numbers. First part, N°. 2. Nagasaki, October, 1860.” Page 120, 121.

or streets, = 3910,68 mètres, if the Japanese foot is reckoned at 0,30175 mètres.

According to the Treaty between Japan and America, concluded in 1858, Art. 7, the Japanese *Ri* is = 4275 yards (the yard at 0,91438 Neth. ell), thus = 3908,9745 N. ells, whereas it is said to amount to 33 町⁴/₅ 48 間 1 尺 5 分.

In the Japanese-Russian Treaty of 19 Aug. 1858, Art. 8, on the contrary the Japanese *Ri* is made equivalent to 3 wersts 332 saschen, which gives to one *Ri* 3908,68192 Neth. ells.

§ 46. Superficial measures.

步², *Pu* (一¹/₄ 步²) or Tsübö (一¹/₄ 坪², *Fütó tsübö*), = 一間四方, i. e. a square *Ken*, or 方六尺, i. e. 6 square feet (3,27791025 square mètres).

畝², *Se* (一¹/₄ 畝², *Fütó se*), a rectangle of 6 步² *Pu* length and 5 *Pu* breadth, = 30 square *Pu*.

段², *Tan* (一¹/₄ 段², *It-tan*), a plane of 20 *Pu* length and 15 *Pu* breadth, = 300 square *Pu*. *It-tan* is the regular plane of a rice-field.

町², *Tôgo*, *Tôo* (一¹/₄ 町² 四方, *It-tôo yomo*), a plane of 60 *Pu* length and 50 *Pu* breadth, = 3000 square *Pu*.

§ 47. Measures of capacity (*Masumé*) for dry and liquid wares.

升³/₂, *Šoo*, *Šgo* (一¹/₄ 升³/₂, *Is-šoo*), unity of the measures of capacity, formerly distinguished by Europeans with the Malay name *Gantang*, is 0,49 Jap. feet long and broad and 0,27 Jap. feet deep, containing 0,064827 Jap. cubic feet, = 1,893365719029 cubic decimètres, or 1 litre, 8 decilitres, 9 centilitres etc.

Subdivisions of the *Šoo*.

伍² 合², *Go-goo*, pron. *go-ngoo*, a measure of 5 合² *Goo*, = $\frac{1}{2}$ 升³/₂ *Šoo* full 9 decilitres.

合² 𪛗, *Goo*, pron. *ngoo* (一¹/₄ 合² 𪛗, *Itsi goo*), = $\frac{1}{5}$ 升³/₂ *Šoo*.

勺³/₂, formerly 龠³/₂, *Siyaku*, pron. *Šaku* (一¹/₄ 勺³/₂, *Is-šaku*), = $\frac{1}{100}$ 升³/₂ *Šoo*.

伍² 勺³/₂, *Go siyaku*, a measure of $\frac{1}{200}$ 升³/₂ *Šoo*, or $\frac{1}{10}$ 合² 𪛗.

才³/₂, formerly 抄 and 撮³/₂, *Sai* (一¹/₄ 才³/₂, *Is-sai*), = $\frac{1}{1000}$ 升³/₂ *Šoo*.

Multiples of the *Šoo*.

伍² 升³/₂, *Go šoo*, a measure of 5 升³/₂ *Šoo*, = 9,46682595145 cubic decimètres.

俵³/₂, *Ploo*, or *Tawara* (一¹/₄ 俵³/₂, *Ip-ploo* or *Fütó-tawara*); a sack or bale (rice), at present contains 米³/₂ 三² 斗³/₂ 五² 升³/₂ or 3 *To* 5 *Šoo* rice.

斗³/₂, *To*, formerly 斗³/₂ (一¹/₄ 斗³/₂, *It-to*), as vessel *Tomásü*, = 10 升³/₂ *Šoo*.

石^ゴ, Gókū (pron. ngókū), formerly 斛^{ゴク} (一^イ石^ゴ, *Itsi gókū*), = 100 升^{シヨウ} Šoo, or 189,3365719029 litres.

Remark. The fixed salaries of Government functionaries are based on the quantity of rice, which is allowed them per year or per day, and which is paid in money according to the market-price. The money value of a goku (石) was in 1865 f 12,50 Netherlands currency, or according the Japanese exchange 金^{キン}二^ニ兩^{リョウ}二^ニ步^ブ, i. e. $2 \times f 5 + 2 \times f 1,25$. — 百^{ヒャク}石^{ゴク}高^{タカ} *Fákū gókū takása* is an income of 100 Kok or f 1250 Netherl. currency. The pay of a common man (一^イ人^{ニン}, 扶^フ持^チ) is 伍^ゴ合^カ, or 6 cent(!) a day.

§ 48. Weights, *Hakarime*.

1. 才^{サイ}, Sai (一^イ才^{サイ}, *Is-sai*), = $\frac{1}{16}$ 勺^{シヤク} Šak'.
 勺^{シヤク}, vulgo 匁^{モン}, Sak' (一^イ勺^{シヤク}, *Is-sak'*), = $\frac{1}{16}$ 合^カ Goo.
 合^カ, Goo (一^イ合^カ, *Itsi goo*), = $\frac{1}{16}$ 斤^{シン} Kin.

斤^{シン}, Kin (一^イ斤^{シン}, *Ik-kin*), the Japanese pound, called by Europeans *Catty* (ct.), weighs according to former notices ¹⁾ 0,6 kilo, according to the latest definition ²⁾, 0,597 kilo. They reckon, at Yédo:

<i>Ik-kin</i> . . . 1 ct.	<i>Rok-kin</i> . . . 6 ct.	<i>Žiu ik-kin</i> . . 11 ct.	<i>Hiak'-kin</i> , 100 ct.
<i>Ni-kin</i> . . . 2 >	<i>S'ei-kin</i> . . . 7 >	<i>Žiu go-kin</i> . . 15 >	<i>Sen-gin</i> , 1000 >
<i>San-gin</i> . . . 3 >	<i>Hátsi-kin</i> . . 8 >	<i>Ni žik-kin</i> . . 20 >	<i>Man-gin</i> , 10000 >
<i>Si-kin</i> . . . 4 >	<i>Ku-kin</i> . . . 9 >	<i>Ni ziu ik-kin</i> , 21 >	
<i>Go-kin</i> . . . 5 >	<i>Žik-kin</i> . . . 10 >	<i>Go žik-kin</i> . . 50 >	

五^ゴ十^{ジュウ}斤^{シン}, Go žiu kin, = 50 catties (ct. 50), or half a picol (pl. 0,5).
 百^{ヒャク}斤^{シン}, Hiak'-kin, = 100 catties or a picol.

2. Silverweight.

Unity: Mon-me, pron. *Momme*, from 文^{モン} *Mon*, = farthing, and 目^メ *Me*, = eye, means characteristic, i. e. weight of a farthing. The signs used for *Mon-me* are 匁^{モン}, 匁^{モン}, 匁^{モン}, 匁^{モン}, 匁^{モン}, abbreviated forms of the Chinese 錢^{セン}) *Sen*, = farthing. In stead of *Mon-me*, in connection with some numbers, only 目^メ, *Me* is used. The Europeans have therefore adopted the name *Mace*, Dutch

1) FR. VON SIEBOLD, *Nippon-Archief*, Division IV.

2) *Ban-go siyoo in*, see page 167, note 3.

3) 匁即一壹錢之重。

Maas. One Mace (一匁 mon-me , *Itsi mon-me*, or 壹匁 me , *Itsi-me*, or 銀 gin , *Gin is-sen*), weighs 3,74799 grammes and has, as $\frac{1}{16}$ Tael, if the Tael is counted to be equal to f 1,60 Neth. cour., a value in silver of f 0,16 N. c.

The *Mon-me* is divided into

10 分 fun , *Fun*, vulgo condrijn, conderein, cent.

100 厘 rin , *Rin*, vulgo cassie, cash, mokje.

1000 毛 moo , *Moo*.

10000 弗 hots , *Hots*, vulgo wassie.

Itsi mon-me ni fun, = 1,2 *Mon-me*, or 1 *Mon-me* 2 condrijn. — *Ni mon-me san-bun*, 2,3 *Mon-me*. — *San-mon-me si-fun go-rin roku moo*, = 3,456 *Mon-me*, or 3 mace, 4 condrijn, 5 cent (or cash) 6.

五匁 go-mon-me , = 5 mace or half a tael.

十匁 ziu-mon-me , = 10 *Mon-me* or 10 mace, the weight, which, in silver, makes the imaginary coin Tael, Dutch Tail, = 37,4799 grammes, value in silver f 1,60 Neth. cour., being according to the Japanese text of Art. 12, alinea d of the Additional Articles to the Netherlands-Japanese Treaty of 30 January 1856, 6,25 匁 me = f 1,00 Neth. cour. ¹⁾.

With *Mon-me* they count further: *Žiu-itsi mon-me*, *Žiu-ni mon-me*, *Žiu-ku mon-me* (19 *mon-me*), and in the tens (20, 30 etc.), and in the hundreds, thousands, ten of thousands, etc. supersede *Mon-me* by 目 me ; thus 二 = 十 目 me , *Ni-ziyu me*, 20 *Mon-me*. 三 = 四 十 目 me , *San-si-ziyu me*, 30 to 40 *Mon-me*. 九 = 十 一 匁 me , *Ku-ziyu itsi mon-me*, 91 *Mon-me*.

百 目 me , *Hiákú me*, 100 *Me* or *Mon-me*, = 10 taels or 374,799 grammes, or f 16 Neth. cour.

貫 目 me , *Kwan-me* (at Yédo *Kám-me*), 一 貫 目 me , *Ik-kwan-me*, or one rist (1000) *me* = 100 taels.

三 貫 五 百 目 me , *San-gwan go hiákú mé*, 3500 *me* or 350 taels.

拾 貫 目 me , *Šik kám-mé*, 10 rists or 10000 *me*, = 1000 >

百 貫 目 me , *Hiak kám-me*, 100 rists or 100000 *me*, = 10000 >

千 貫 目 me , *Sen ngam-me*, 1000 rists or 1000000 *me*, = 100000 >

萬 貫 目 me , *Mán ngam-me*, 10000 rists, = 1000000 >

¹⁾ In the official Dutch translation instead of it we find: „De zilveren Spaansche mat of pilaar-mat wordt gerekend tegen de waarde van f 2,50. De Mexicaansche dollar tegen f 2,55 Ned. cour.”

The Yédo Pound (江戸壹斤, *Yédono ik-kin*), being = 16 taels or 百六十錢, 160 *Mon-me* or *Me*, or *Sen*, weighs $160 \times 3,74799$ grammes, = 0,5996784 Neth. pound, for which in the above quoted *Ban-go syoo-in* "about 0,597 N. pound" has been given.

壹字, *Itai-zi*, ½ 錢 *Sen* or *Mon-me*, is = 二 = 分五厘 *Ni-fun go rin* weight.

§ 49. Iron, copper and bronze coins.

The unit is 文, *Mon* (壹文, *Itsi mon*), the smallest exchange coin, in circulation 錢, *Sen* (= Chin. *Tsién*), Japanese also *Zeni*, and called by the Europeans cash, pitje or duit. The *Mon* has a value in silver of one 厘, *Rin*, and 100 pieces (百文, *Hyakū mon*) are reckoned at one *Mon-me* or mace of silver. The exchange however varies, being reckoned in the towns of the Taikun only 96, and in the countries of princes at one time more and, at another less.

The cents with a square hole are strung upon straw-ropes to the number nominally of a hundred, representing the value of one *Mon-me* or mace of silver. Ten such strings joined in one bunch, are called 一貫文, *Ik-kwan-mon* (at Yédo *Ik-kam-mon*) or one string of cents, and are worth one tael or 10 *Mon-me* of silver. 二貫文, *Nikwan-mon*, two taels; 三貫文, *San gwan-mon*, three taels.

The copper coins, which generally bear for superscription a year-name besides the word 通寶 *Tsū-boo*, = money, generally have the value of 1 *Mon*; nevertheless there are larger also, of the value of 4 and of 5 *Mon* (四文錢, *Ni si mon sen*). 五文錢, *Ni si mon sen*) and of 2×4 or 8 *Mon* (二四文錢, *Ni si mon sen*).

The new "hundred Mon-coin," 當百錢, *Tōo hyākū sen*, of the name-value of one *Mon-me* (f 0,16 Neth. cour.), was first cast in the 6th year *Ten-boo* (1835) at Yédo, with the superscription 天保通寶 *Ten-boo Tsū-boo*.

§ 50. Silver coins.

The unit of the silver coins is the 兩, *Riyoo*, pronounced by some as *drygo*. 銀壹兩, *Gin itsu riyoo*, 四匁三厘, i. e. one *Riyoo* of silver is = 4 *Mon-me* or mace 3 *Fu* or condrin, thus $68\frac{3}{10}$ cents Neth. cour. 10 *Riyoo* of silver, according to the old coinage represented by an oval silver lump (*Ita-gane*), which has been called 枚, *Mai* (vulgo by the Dutch, *schuitje*, = little boat), must have 43 *Mon-me* (= 1 tael 4 mace) silver-weight.

The oblong coin with the superscription 一分銀 *Itai bū gin*, first cast in

1837, has been found to have a value of f 0,80^s Neth. cour., is nevertheless worth 33 Dollar-cents or 84 $\frac{1}{5}$ cents N. c., and according to the temporary Dollar exchange more or less also. The weight of the pieces is unequal; there are some of 8,61 and others of 8,81 grammes.

The smaller square coin of silver with the superscription 一朱銀 *Is-šu gin*, of which 4 go to an *Itsi bū gin*, first cast 1854, is worth 8 $\frac{1}{4}$ Dollarcent, full 21 cents N. c.

§ 51. Gold coins (under the *Taikun* government).

The unit is the 兩 $\frac{1}{2}$ *Riyoo*. 金壹兩 $\frac{1}{2}$ *Kin itsi riyoo*, or one *Riyoo* of gold, is represented by the 小判 $\frac{1}{2}$ *Koban*, which in virtue of its stamp is current without being weighed. According to the coinage then in force the *Riyoo* of gold or the *Koban* was worth 60 *Mon-me* of silver, or f 9,60 N. c., and divided into halves, fourths, eighths and sixteenths.

An oblong gold, but properly silver and lightly gilt coin with the superscription 二分 *Ni pu*, first cast in 1818 and declared worth in silver 30 *Mon-me* (f 4,80 N. c.) represents the half *Koban*.

The $\frac{1}{4}$ *Koban* is an oblong coin with the superscription 一分 *Itsi pu*, for which it is customary to write 一歩. Its value is 15 *Mon-me* or 1 $\frac{1}{2}$ taels (f 2,40 N. c.).

The $\frac{1}{8}$ *Koban* is represented by an oblong coin of silver and gilt, with the superscription 二朱 *Ni šu*, for which in general *Nisš* is said; the newest cast in 1859, are worth 16 $\frac{1}{2}$ dollarcents or 42 cents N. c.

The $\frac{1}{16}$ *Koban*, also a small silver-gilt coin, has the superscription 一朱 *Is-šu*, which is called *Is-šš*.

Addition to the edition of 1876. Recently after the legitime heir of the old Mikado-dynasty has resumed the reins of his empire his government has adopted the gold-standard of which the unit is a Yen 圓 $\frac{1}{2}$ vulg. 円 $\frac{1}{2}$ being, according to the statement of Mr. STANLEY JEVONS¹⁾, only three per mille less in value than the American dollar. The gold-coinage consists of pieces of twenty, ten, five, two and one Yen. The inscription of a two-yen-piece in my possession is 大日本明治三年 二圓 *Dai-Nippon Mei-dzi San-nen Ni-yen*, = Japan. 1870. 2 dollars. The new fractional money of Japan consists of fifty, twenty, ten and 5 *Sen* (錢 $\frac{1}{2}$) pieces in silver, the *Sen* corresponding to a dollar cent and in pieces of copper of 2, 1, $\frac{1}{2}$ and $\frac{1}{10}$ *Sen* or one *rin* 厘 $\frac{1}{2}$.

1) *Money and the Mechanism of exchange* — by Prof. W. STANLEY JEVONS. London 1876.

CHAPTER V.

ADVERBS.

§ 52. The adverbs in Japanese which, as such, always precede the word (verb, adjective, or adverb) that they qualify, are, so far as their origin is concerned, to be distinguished as:

I. Adverbs proper.

1. Primitive adverbs, such as: *Ma*, truly, perfectly; *Ito*, very.
2. Adverbs ending in *kū* (in the spoken language simply *u*), formed from adjectives in *ki* (p. 106), as *Hayākū*, early; *Osókū*, late.

II. Improper adverbs or adverbial expressions.

1. Nouns with or without the modal case *ni* or *de*, included among which the adjectives in *ki* (p. 106, *b*), *ka* (p. 116 § 13) and *yaka* (p. 117 § 14), provided they are used as substantives concrete.

2. Verbs in the gerund, i. e. in the modal case, characterized by *te* as: *Sadamete*, definitely; *Kessitē*, certainly; *Kakite* (*kaitē*), in writing.

If, for convenience, we distribute the Japanese adverbs and adverbial expressions in groups according to their signification, we shall get as:

§ 53. Adverbs of quality, to the question: how?

1. Adverbs in *ku*, derived from adjectives in *ki* (see p. 106, § 9, B. 2), as:

<i>Yókū</i> ,	能 ^ク ,	in the spoken language	<i>You</i> , <i>Yóo</i> , well. (See p. 112. II.)	1.
<i>Yorósikū</i> ,	宜 ^{シク} ,	»	»	»
<i>Waruku</i> ,	悪 ^ク ,	»	»	»
<i>Hayákū</i> ,	速 ^ク ,	»	»	»
<i>Osókū</i> ,	遅 ^ク ,	»	»	»
<i>Kátakū</i>	難 ^ク ,	»	»	»
<i>Yásikū</i> ,	易 ^ク ,	»	»	»
<i>Kūvásikū</i> ,	委 ^{シク} ,	»	»	»
			<i>Kūvásu</i> , neatly, exactly.	8.

2. Adverbs in *ka*, with the terminational *ni* (see p. 116, § 13):

<i>Sidzūkani</i> ,	静 ^カ ニ,	calmly, in stillness.	9.
<i>Tsūmābīrakani</i>	詳 ^ク ニ,	clearly and distinctly.	10.
<i>Sumiyakani</i> ,	速 ^ク ニ,	quickly, swiftly.	
<i>Taīkani</i> ,	徒 ^カ ニ,	certainly.	
<i>Tamasakani</i> ,	邂逅,	by chance, fortuitously, accidentally.	
<i>Dan-danni</i> ,	段 ^々 ニ,	by degrees, gradually.	
<i>Zen-zenni</i> ,	漸 ^々 ニ,	by degrees.	15.
<i>Soro-soro</i> ,	徐 ^々 ニ,	by degrees, gradually.	
<i>Yara-yara</i> ,	slowly.	<i>Yara-yara yukū</i> , to go slowly, saunter, lounge.	
<i>Mū-sāto</i> ,	無 ^サ 差 ^ト ニ,	<i>Mūd-musāto</i> without forethought, in confusion, in opposition to <i>Kūvásikū</i> , exactly.	18.

§ 54. Adverbs of degree, in answer to the question: in what degree?

The expressions cited in § 23 and 24 p. 130: *Ma*, quite; *Itsi-dan*, wholly; *Ikanimo*, in all respects; *Mo*, still more; *Oókini*, very; *Sūkōsi*, little; *Nao*, once more so, so much the; *Iyá*, *iyó*, again so; *Mdsū-mdsu*, more and more; *Fana-fada*, very; *Mottomo*, utmost; *Ito*, very; *Itátte*, utmost, highest.

Besides these:

<i>Ikura</i> ,	<i>Nani-fodo</i> ,	何 ^ニ 程 ^カ ニ,	how much? in what degree?	19.
<i>Dore-dake</i> ,	<i>Dore-fodo</i> ,	how much?		
<i>Dono-kurai ooki</i> ,	何 ^ニ 位 ^カ 多 ^ク ニ,	how much?		
<i>Yo-fodo</i> ,	餘 ^ニ 程 ^カ ニ;	<i>Amāri</i> ,	餘 ^ニ ニ,	too. (See p. 136 § 28.)
<i>Mina</i> ,	皆 ^ニ ニ,	together. — <i>Sūbēte</i> ,	總 ^ニ ニ.	都, <i>Tonto</i> , in all.
<i>Osū-nābete</i> ,	抑 ^ニ 並 ^ニ ニ,	altogether. <i>Oó kini</i> ,	very.	24.

Koto-gotokū, 悉^{トトク}, all over, entirely. 25.

Nokorazu, 不^レ残^ズ, without surplus, without exception. (See p. 59.)

Mattakū, 全^ク, wholly, perfectly.

Ippaini, 一^ツ盃^ニ, full, abundantly. — *Ippanni*, 一^ツ盤^ニ, full (to the brim).

Is-ōni, 一^ツ緒^ニ, together successively, altogether. 29.

Kātsū-te, 勝^テ手^ヲ, wholly, entirely. With a subsequent negation, by no means, not at all, e. g.: *Kātsūte wakaranai*, it is by no means intelligible, *Kātsūte mairu mai*, I shall not go at all. 30.

Kātsū-gātsū, 且^モ又^モ, wholly.

Kātsū-mata, 且^モ亦^モ. 且^モ又^モ, so much the more.

Yo-keini, 餘^ニ計^ニ, in a greater degree, more.

Iyāsikūmō, 苟^モ又^モ愈^モ, so much the more.

Sūi-bun, 隨^ニ分^ニ, proportionably, pretty, tolerably. 35.

Ziyu-bunni, 十^ニ分^ニ, fully, quite.

Itai-bunva, 一^ニ分^ニ, partly. *Wadzukani*, 僅^ニ, scarcely.

Mabarani, 疎^ニ, sparsely, in a scattered manner, here and there, partially, thinly. *Sūkōsi*, 少^ニ, not much, little.

Oyōō, pron. *ōyōōso*, 凡^ニ, in sum, together; very nearly, about.

Tākūsānni (at Yēdo), 沢^ニ多^ニ山^ニ, richly, abundantly, in multitude. 40.

Tai-soo, 大^ニ多^ニ壯^ニ, excessively. *Tai-soo ooku*, far above measure.

Tai-gai, 大^ニ多^ニ槩^ニ,

Tai-tei, 大^ニ多^ニ抵^ニ,

Oo-kata, 大^ニ多^ニ方^ニ,

} in general, more or less.

Sūkōburu, 頗^ニ, pretty, tolerably, for three fourths of the full measure.

Sūkoburu ftsāsi, it is pretty long ago. 45.

Yoffodo, ヲ^フヲ^ド, contracted from *Yoi-fodo*, pretty.

Tsūygu-do, pron. *Tōō-do*, 調^ニ度^ニ, not 十^ニヲ^ニ, proportionately, reasonably, just. *Tsūygu-do yoi*, it is just good.

Fotondo, 殆^ニ, almost, nearly, scarcely, hardly. *Soreva fotondo taru*, it is hardly enough. *Moppara*, 專^ニ, onely, merely.

Fodo-fodo, *Naka-naka*, 中^ニ々^ニ, almost.

Sukunākumō oōkūmō naku, 少^ニヲ^ニ多^ニヲ^ニ, neither less nor more. 50.

Tsūto, Tsitto, 微^ち. 些^ち. 少^ち, a little. Tsūto mo, as little as possible, with a subsequent negation, not in the least. 51.

Ygu-ygu- (yoo-yoo-) sūte, scarcely, hardly; almost. 52.

Bakari, 許^ち, merely, only. Kore bakari, only this.

Fu-sokūni, 不^ち 足^ち, not enough.

Bétsūni, 別^ち, in particular, particularly. 55.

§ 55. Adverbs of circumstance.

Mū-yākūni 無^ち 益^ち, vainly. — Mūdāni, 虚^ち, in vain. 56.

Mūnāsiku, 虚^ち シ^ち, in vain.

Ayamatte, 謬^ち マ^ち ヲ^ち ヲ^ち, by mistake.

Ukegatte, 諾^ち カ^ち ス^ち ヲ^ち, willingly.

*Kononde, 好^ち ヲ^ち (contracted from *Konomite*), gladly, willingly, readily.* 60.

Tasinde (= Tasimite), 嗜^ち ヲ^ち, gladly. — Nengoroni, 懇^ち ヲ^ち, gladly.

Iya-nagaramó, against the grain, reluctantly.

Tomoni, 俱^ち. 共^ち, with, together, alike.

Itsūni, Fūtsūni, 一^ち, together. 64.

*Onáziku, 同^ち シ^ち, in the spoken language *ōnáziku*, together, at the same time.*

Tada, 只^ち. 唯^ち, only, alone, but. Tada san ka nitsi nomi, or Tada san ka nitsi bakari, only three days. 66.

*Saye, サ^ちエ^ち, originally park, enclosure for cattle; used adverbially it limits the idea exclusively to what has been mentioned immediately before and answers to but, as it is as much as the Lat. *modo* only. — Sono na saye siru, to know by name only. — Ki-den to saye mōsu, say only: "Sir." — Sakewo nomi saye-suru mono, some one, who does nothing but drink spirits. — Sakewo nomi saye-surebā, yevu, if one does nothing but drink spirits, he gets drunken.*

In connection with a subsequent negation *Saye* is equivalent to not even, Lat. *nec quidem*, e. g.: *Mma saye nakari*, there are not even horses. — *Sono na saye siranu*, not even to know by name. — *Zi saye mi-sirānu mono*, anyone who does not even know the letters.

Dani, ダ^ち, cognate to Saye, as an adverb, has the word to which it exclusively limits the idea, before it with or without inflection, e. g.: Ima dani nanori si-tamave, assume but for as yet a name. — Ima sibāsi dani orase nan, now it will only last a short time. 68.

Sûrâ, スラ, even, German. *sogar*, indicates that an unexpected predicate is emphatically given to the subject of a sentence, e. g.: *Kisâki sura kavi-kowo kuvase tamqvu*, even the queen has silkworms fed. — *Kare sura korewo sirânu*, he even does not know this.

Kata-gata, 隻, single, alone. 70.

Suku-nâku-tomo, 少々ナクトモ, at least. *Sukungu sitêmo san ka getsu*, at least three months. — *Sa-naku-tomo*, at least.

Nârû-dake, 成ん丈多, if possible.

Ze-hi, 是レ非レ, so or not so, in any case; necessary. *Ze-hi itâsi-mašoo*, I shall do it in any case.

Don bo-don, 動レ不^{*}動レ, either active or not active, = in any case. 74.

To-mo kâkû-mo, トモカクモ, *To-mo kgu-mo*, トモカクモ, however, in any case. Also *To-kaku*, [兎ト角刻], if possible, synonym to *Nârû-dake*. — *To-kaku itsi-yauni nârû-besi*, if possible it should happen in one and the same way.

Fu-ini, 不^{*}意ニ, suddenly, at once. 76.

Tama-tama, 偶々, unexpectedly, by chance.

Sai-siyo ni vá, 最^{*}初ニ = ハ, firstly.

Dai-itsi ni vá, 第^{*}一ニ = ハ, ,

Dai-ni ni vá, 第^{*}二ニ = ハ, secondly.

Itsû ni vá, 一^{*}ニ = ハ, partly, on the one hand. — *Matâ*, 又^{*}, also. 81.

Mata itsû ni vá, 復^{*}一^{*}ニ = ハ, on the other hand. *Itsû ni vá makoto*, *mâta itsûni vá itsuvâri*, on one hand truth, on the other falsehood. 82.

Nâkabâva, 半^{*}ニ = ハ, half. *Nâkabâva . . .*, *nâkabâva . . .*, partly . . ., partly . . .

Sarani, 更^{*}ニ =, again, anew. *Kasanete*, again.

Sono fokâni, 其^{*}ノ外^{*}ニ =, further, farther.

Sono âyeni, 其^{*}ノ上^{*}ニ =, besides; moreover. 86.

§ 56. Our adverbs of place and space, such as of, by, for, in, after, on etc. are generally expressed in Japanese by connectives expressive of relation, which, when they are accompanied with another definition. have the latter before them (see Introduction p. 44, § 15, B. 1.); e. g.: *ye* or *he*, = wards; *Kotsira-ye*, hitherwards; *yorî*, = of, out; *Kotsira yorî*, from here. Since compounds with adverbs of place, belonging to this group, have been already treated at pages 81, 82, 83, we confine ourselves here to a mere citation.

Dokoni, where? *Doko ye*, whither? *Doko yorî*, whence? *Dokonimo*, wherever. 87.

Idzükun zo, *Dotsira*, where? — *Asökon*i, somewhere. — *Atsira*, anywhere. 88.

*Kásikón*i, there. — *Kokon*i, *Kotsira*, here.

*Kono tokóron*i, here. — *Sono tokóron*i, there.

Yosoni, elsewhere. — *Yosoye*, to elsewhere. — *Yoso kara*, from elsewhere.

Ta-siyo, pron. *Ta-šo*, 他^タ處^{シヨ}, elsewhere. 92.

Besides these, for the definition of place and space, come under notice:

Amánekü, 徧^アヲ^マヲ^ク, everywhere. *Siyo-siyo*, pron. *šo-šo*, 處^{シヨ}ヲ^マヲ^ク, everywhere.

Tsikákü, 近^チヲ^ク, near.

Tooku, 遠^トヲ^ク, far; *Yen-fooni* 遠^シ方^ハヲ^ク =, far. 95.

Is-šoni, 一^シ所^シヲ^ク =, at or to one and the same place. — *Is-šoni yukü*, to go with, to accompany.

Nakani, or *Tsiu*, 中^ナヲ^ク =, in the midst, amidst, amongst. 97.

Utsüni, *Urdni*, 内^ウヲ^ク =, within. — *Fokáni*, *Sotoni*, 外^フヲ^ク =, without.

Mayeni, *Saküni*, 前^マヲ^ク =, before. — *Usiróni*, *Atoni*, *Notsüni*, 後^ノヲ^ク =, behind.

Uyéni, 上^ウヲ^ク =, above. — *Sitáni*, 下^シヲ^ク =, beneath. 100.

Söbáni, *Katani*, *Katawarani*, 側^ソヲ^ク =, near, at the side, beside.

Migini, 右^ミヲ^ク =, to the right. — *Fidárin*i, 左^フヲ^ク =, to the left.

*Mavárin*i, 廻^マヲ^ク =, round, around.

Guru-guru, around. — *Gururito*, round about.

Mükáini, 向^ムヲ^ク =, against, opposite. — *Ai-tai*, 相^アト^ク對^タヲ^ク =, opposite. 105.

Yokoni, *Yoko samani*, 横^ヨヲ^ク =, across. — *Nana-meni*, 斜^ナヲ^ク =, aslant.

Sudzi-mükávini, スヂムカビニ =, vulgar. *Suzi-kaini*, almost opposite. 107.

§ 57. Adverbs of time, to the question: when? how long?

Itsü zo, 何^{イツ}時^ゾヲ^ク, when? [*zo*, an emphatic suffix.] 108.

Itsü-ka, 何^{イツ}日^カヲ^ク, what day of the month? See p. 161.

Itsü mo, 恆^{イツ}ヲ^ク 恒^モ, whenever, ever. — *Itsü de mo*, whenever, always, ever; with a negative verb, never. *Itsu made mo*, always. 110.

Imá (*imá*) 今^{イマ}ヲ^ク, now. — *Imani*, 于^{イマニ} = 今^{イマ}ヲ^ク, now. — *Imáyori*, 自^{イマヨリ} 今^{イマ}ヲ^ク, henceforth.

Ima-made, 今^{イマ}迄^{マデ}ヲ^ク, hitherto, heretofore.

Ima-madeva, contracted *imáda*, in the spoken language usually *Mada*, 猶, hitherto, still, Lat. *adhuc*; in connection with negation included in the subsequent verb, not yet, 未^{イマ}マデ^{マデ}ヲ^ク. 113.

- Tadd-ima*, 只今^{いま}. 即今^{いま}. 向來^{いま}, just now. 114.
- Maye-kata*, 前^{まえ}方^{かた}, *Maš-kata yori*, beforehand. — *Madzu*, 先^{まづ}, first, beforehand. *I-raiva*, 以來^{いらい}者^{もの}, since.
- Hayáktu*, 速^{はや}々^々. 早^{はや}, *Haygu*, *Hayoo*, 1. soon, very soon; 2. early.
- Mo-háya*, *Mo-haygu*, contracted *Moo*, already. — *Moo O kairi-de gozarimáská*, do you go again already? 117.
- Osóku*, 晚^{おそ}々^々, late.
- Artu tokini*, 一^{ひと}時^{とき}, once, at a certain time.
- Tšiká-goro*, 近^{ちか}々^々日^ひ. 近來^{ちか}, lately. — *Tšiká-dzšiká-ni*, shortly, speedily.
- Múkási*, 昔^{むかし}々^々. 古^{ふる}, of old, formerly, of yore. *Múkási yori*, of yore.
- Inisi há*, 往^{むかし}々^々昔^{むかし}, of old time, formerly.
- Tsuini*, 終^{つい}々^々, at the end, finally, at last; ever; with a negative verb, never.
- Sikirini*, 頻^{しきり}々^々, every moment, without ceasing. 124.
- Otte*, 追^お々^々而^て, afterwards, consequently; late, henceforth, = *sono notsi*.
- Ots'ké*, オツケ. 刻^{とき}下^げ, forthwith, immediately, directly, = *suguni*, *ai-no nai*.
- Suguni*, 直^{すぐ}々^々, directly, straight.
- Zikini*, 直^{ちか}々^々, directly, forthwith.
- Sibaráku*, 暫^{しば}々^々, in short, shortly, quickly.
- Ygu-yaku*, *Yoo-yaku*; 漸^{しだ}々^々, by degrees. 130.
- Tatsi-matsi*, 立^{たち}々^々待^{まち}々^々. 忽^{たち}, at once, directly; suddenly.
- Yagate*, 頓^{たち}々^々而^て, suddenly.
- Sokū-zini*, 即^{すく}々^々時^{とき}, directly.
- Fisásiku*, 久^{ひさ}々^々シ^シ, long. *Hisá-bisá*, long ago. *Fisásii áto*, long ago.
- Sai-zen*, 最^{さい}々^々前^{ぜん}々^々, just now. 135.
- Kore-kara*, hereafter, thereupon.
- Ik-kóo*, 一^{ひと}々^々向^{むか}々^々, henceforth, in connection with a subsequent negation, no more.
- Sūdéní*, 既^{すで}々^々. 已^い, already.
- Kūni*, 急^{きう}々^々, quickly, hastily. 139.
- Tšiyoto*, *Tšiótto* (チヨット), vulgo *Tšóito*, 卒^す々^々度^ど, once, for a moment.
- チヨトキケ, just hear! — *Tšióito O matsi nasare*, wait a moment!
- Sono toki*, 當^た々^々時^{とき}, then, at that time. 141.

- Sono notsi*, 其^レ後^ニ, thereafter. 142.
- Notsi-hodo*, 後^ニ程^ニ, by and by. — *Notsi-notsi*, later.
- Kono i-go*, 比^テ以^テ後^ニ, after this.
- Kono-goro*, 間^ニ日^ニ, there, then. 145.
- Kono hodo*, 比^テ程^ニ, shortly, lately.
- Kono aida*, 比^テ間^ニ以^テ前^ニ, shortly.
- Sakini*, 昨^ニ者^ニ = 以^テ前^ニ, before, the time that has immediately preceded the present, just now. *Mo sūkōsi sakini*, a short time ago. 148.
- Saki-goro*, 先^ニ頃^ニ, lately.
- Saki-hodo*, 先^ニ刻^ニ, just now, presently. 150.
- Definite notices of time like to-day, yesterday, to-morrow etc. are expressed by nouns with or without a previous adjective definition, e. g.:
- Kon-nitsi*, 今^ニ日^ニ, *Kon-nitsiwá*; 今^ニ日^ニ, *Keo*, *Kioo*, this day, to-day.
- Kesa*, 今^ニ朝^ニ, this morning. 152.
- Sákū-zits*, 昨^ニ日^ニ, *Kinou*, キノフ (contr. of *Saki no fi*, 前^ニ日^ニ), yesterday.
- Sákū-gétsū*, 昨^ニ月^ニ, last month.
- Sákū-nen*, 昨^ニ年^ニ, last year. 155.
- Asū*, *Asūta* (*Asta*), 明^ニ日^ニ, to morrow. — *Asū-made*, till to-morrow.
- Miyoo-nitsi*, 明^ニ日^ニ, to-morrow. — *Miyoo-nitsino firu*, to-morrow noon.
- Miyoo (nitsino) áso*, to-morrow morning. — *Miyoo-ban*, 明^ニ晩^ニ, to-morrow evening.
- Miyoo-gétsū*, 明^ニ月^ニ, next month.
- Miyoo-nen*, 明^ニ年^ニ, next year. 160.
- Miyoo-go-nitsi*, 明^ニ後^ニ日^ニ, the day after to-morrow; also *Asatte*, アサツテ.
- Akeno tosi*, *Akuru tosi*, 明^ニ年^ニ, next year.
- Akuru fi*, 明^ニ日^ニ, to-morrow.
- Rai-nen*, 來^ニ年^ニ, the year still to come, the next year.
- Rai-gétsū*, 來^ニ月^ニ, next month. 165.
- Firu ni*, 晝^ニ, by day.
- Ya-bun ni*, 夜^ニ分^ニ, *Ya-tsiu*, 夜^ニ中^ニ, at night. 167.

For adverbial definitions, to the question: how often? are used:

1. the repeating numbers cited in § 32, p. 143: *Fūtó-tabi* or *Itsi-do*, once; *Fūtá-tabi* or *Ni-do*, twice; *Fūtá-tabi mi-tabi*, twice, thrice, continually, etc.

2. *Mareni*, 希_レニ, seldom. 168.
Suku náki tokiva, 少_多ナキ 時_キハ, seldom.
Oóki tokiva, 多_キ 時_キハ, often. 170.
Ori-óri or *yor-yori*, 時_キヲ_レ, now and then.
Ori-fúzi, 折_キ節_ズ. 時_キ節_ズ, from time to time, now and then.
Fu-tosíte, 非_レ帝_ニ, sometimes.
Sibá-sibá, 數_ニヲ_レ, often. — *Setsü-setsü*, 節_ズヲ_レヲ_レ, often.
Tabi-tabi, 度_ニヲ_レヲ_レ, at every turn. 175.
Tsüné ni, 常_ニニ. 恒_ニ, generally, always. — *Tsüné-dzüné*, continually.
Obtúdásiku, 夥_シヲ_レヲ_レヲ_レ, manifold, often. 177.

§ 58. Adverbs of manner, indicating the form of thought or speech, in which the speaker represents the idea expressed in the predicate.

1. Affirmative.

- Héi*, ヘイ, with its variations: *héhi*, *hi*, vulgo *háí*, *ha*, yes. 178.
Sa-yoo, 左_ナ様_ヲ, contracted *Soo*, so, thus, considered more polite than *Héi*. — *Soo mášoo*, it will be so.
Sikáto, 暇_ナト, certainly, truly. 180.
Tásika ni, 慥_ニカニ, certainly, truly.
Makótoni, *Zitsuni*, 眞_ニ實_ニニ, in truth, truly, forsooth, indeed. — *Masani*, 正_ニニ, indeed.
Geni, or *Geni-geni*, 現_ニニ_ニヲ_レ, evidently, doubtlessly.
Késsté, 決_ニ多_ニ而_ニテ, surely; with subsequent negation: by no means, not at all.
Ari-teini, 有_リ体_ニニ, solidly, to the purpose. 185.
Kittó, 急_ニ多_ニ度_ニト, certainly.
Fit-zen, 必_ニ多_ニ然_ニニ, certainly. *Fit-dziyoo*, 必_ニ多_ニ定_ニニ, certainly, definitely.
Itsi-dziyoo, 一_ニ多_ニ定_ニニ, definitely.
Ka-nárazu, 必_ニ多_ニヲ_レス, certainly, doubtlessly, without doubt.
Motsi-ron, *Mu-ron*, *Ron-náku*, *Ron-nqu*, 勿_ニ多_ニ論_ニニ, = do not reason! = without contradiction; not to be contradicted. 190.
Sappari, サツバリ, in all respects; with subsequent negation: by no means.
Sappari *sezu*, to do by no means.
Tqu-zen, *Too-zen*, 當_ニ多_ニ然_ニニ, properly.
Iasaka, 聊_ニナカ, in short. 193.
Sasúka, *Sasúka ni*, 追_ニ, notwithstanding.

2. Negative.

Iiye, イ、エ, vulgo *íiya*, no. *Iiya-íiya*, no, no. 194.

Remark. The negative: not, expressed in Japanese by *na*, as a rule, is included in the inflection of the verbs, by which a peculiar negative conjugation arises.

Fu-sin ni, 不^フ審^シ, uncertainly, doubtfully. 195.

Fu-dó-sitô, 不^フ圖^トシ^シテ, suddenly, by chance.

3. Optative.

Doozo, 何^{ナニ}卒^ソ, though, than, Pray! *Doozo*, *kikareyo*, hear, if you please, hear though! 197.

Negavákuvá, 願^{カガム}ハ, though (contracted from *Negai*, wish, and *Ivákuvá*, so as they say), so as one wishes. (See *Shopping-Dialogues* p. 11.) 198.

4. Supposing.

Makotorásikû, probably. — *Ta-bun*, 多^タ分^フ, perhaps. 199.

Tokini yottevá, *Kotoni yottará*, perhaps, according to circumstances.

Zi-gi ni yori, 時^ジ宜^キ寄^{ヨリ}, or *Zi-gi ni yotte* or *yottará*, if time be favorable, according to circumstances; under favorable circumstances. 201.

Utágqvüráküva, 疑^{ウタガハシム}ハ, probably. 202.

Zon-bunnó si-dai, 存^{ゾン}分^{ブン}シ^シ大^{ダイ}第^{ダイ}, as I think; also *Zon-bunni sitagátte*. — *Zon-bunno si-dai siyo-mótsû ari-másuka*, are there books also?

§ 59. Adverbs connecting propositions, such as nevertheless, however, since they are conjunctive adverbs, are treated in the Chapter VIII on the Conjunctions.

ALPHABETICAL SYNOPSIS OF THE ADVERBS CITED.

The numbers correspond with those placed after the adverbs treated in § 58—59.

<i>Ai-tai</i> . . . 105.	<i>Asókóni</i> . . . 88.	<i>Bétsûni</i> . . . 55.	<i>Don bo-don</i> . . . 74.
<i>Akeno tosi</i> . . . 162.	<i>Asû</i> 156.	<i>Dai-itsi ni vá</i> . . . 79.	<i>Dono-kurai ooki</i> 21.
<i>Akuru fi</i> . . . 163.	<i>Asû-made</i> . . . 156.	<i>Dai-ninivá</i> . . . 80.	<i>Doozo</i> 197.
<i>Akuru tosi</i> . . . 162.	<i>Asta</i> 156.	<i>Dan-dan ni</i> . . . 14.	<i>Dore-dake</i> . . . 20.
<i>Amáneki</i> . . . 93.	<i>Asûta</i> 156.	<i>Dani</i> 68.	<i>Dore-fodo</i> . . . 20.
<i>Amári</i> 22.	<i>Ato ni</i> 99.	<i>Dokoni</i> 87.	<i>Dotsira</i> 88.
<i>Ari-teini</i> . . . 185.	<i>Atsira</i> 88.	<i>Dokonimo</i> . . . 87.	<i>Fidári ni</i> . . . 102.
<i>Aru tokini</i> . . . 119.	<i>Ayamátte</i> . . . 58.	<i>Doko ye</i> 87.	<i>Firuni</i> 166
<i>Asatte</i> 161.	<i>Bakári</i> 53.	<i>Doko yori</i> . . . 87.	<i>Fisásii áto</i> . . . 1

<i>Fiedsikü</i> . . . 134.	<i>Ippai ni</i> . . . 28.	<i>Kon-nitsi</i> . . . 151.	<i>Mo-haya, -ha-</i>
<i>Füt-dziyoo</i> . . . 187.	<i>Ippan ni</i> . . . 28.	<i>Kono aida</i> . . . 147.	<i>ygu</i> . . . 117.
<i>Fütötsü ni</i> . . . 64.	<i>Iraiva</i> . . . 115.	<i>Kono goro</i> . . . 145.	<i>Moo</i> . . . 117.
<i>Füt-zen</i> . . . 187.	<i>Isasaka</i> . . . 193.	<i>Kono hodo</i> . . . 146.	<i>Moppara</i> . . . 48.
<i>Fodo-fodo</i> . . . 49.	<i>Is-šo ni</i> . . . 29, 96.	<i>Kono i-go</i> . . . 144.	<i>Motsi-ron</i> . . . 190.
<i>Foká ni</i> . . . 98.	<i>Itsi-bun va</i> . . . 37.	<i>Kononde</i> . . . 60.	<i>Mü-dá ni</i> . . . 56.
<i>Fotondo</i> . . . 48.	<i>Itsi-dziyoo</i> . . . 188.	<i>Kono tokóroni</i> . . . 90.	<i>Mükái ni</i> . . . 105.
<i>Fu-dó site</i> . . . 196.	<i>Itsidemo</i> . . . 110.	<i>Kore-kara</i> . . . 136.	<i>Mükási</i> . . . 122.
<i>Fu-i ni</i> . . . 76.	<i>Itsü-ka</i> . . . 109.	<i>Koto-gotokü</i> . . . 25.	<i>Mükási yori</i> . . . 122.
<i>Fu-sin ni</i> . . . 195.	<i>Itsümo</i> . . . 110.	<i>Kotoni yottará</i> . . . 200.	<i>Münásikü</i> . . . 57.
<i>Fu-sokü ni</i> . . . 54.	<i>Itsü ni</i> . . . 64.	<i>Kotsira</i> . . . 89.	<i>Mu-ron</i> . . . 190.
<i>Fu-tosite</i> . . . 173.	<i>Itsü nivá</i> . . . 81.	<i>Küvá)sikü, -sü</i> . . . 8.	<i>Musa-musá to</i> . . . 18.
<i>Geni, Geni-geni</i> . . . 183.	<i>Itsü zo</i> . . . 108.	<i>Mabara ni</i> . . . 38.	<i>Müsáto</i> . . . 18.
<i>Guru-guru</i> . . . 104.	<i>Iya-nagaramo</i> . . . 62.	<i>Mada</i> . . . 113.	<i>Mü-yákkü ni</i> . . . 56.
<i>Gururito</i> . . . 104.	<i>Iyásikü mó</i> . . . 34.	<i>Madzu</i> . . . 115.	<i>Náká báva</i> . . . 83.
<i>Hái, Ha</i> . . . 178.	<i>Ka-nárazu</i> . . . 189.	<i>Makótoni</i> . . . 182.	<i>Naka-naka</i> . . . 49.
<i>Hayáku</i> . . . 4, 116.	<i>Kasanete</i> . . . 84.	<i>Makotorásikü</i> . . . 199.	<i>Naka ni</i> . . . 97.
<i>Hayáü</i> . . . 4, 116.	<i>Kata-gata</i> . . . 70.	<i>Mareni</i> . . . 168.	<i>Nana-meni</i> . . . 106.
<i>Hayóo</i> . . . 4, 116.	<i>Kátakü</i> . . . 6.	<i>Masani</i> . . . 182.	<i>Nani-fodo</i> . . . 19.
<i>Héi, Héhi</i> . . . 178.	<i>Katani</i> . . . 101.	<i>Matá</i> . . . 81.	<i>Nárü-dake</i> . . . 72.
<i>Hi</i> . . . 178.	<i>Kátgu</i> . . . 6.	<i>Mata itsü niva</i> . . . 82.	<i>Negavákkuvá</i> . . . 198.
<i>Hisá-bisá</i> . . . 134.	<i>Kátoo</i> . . . 6.	<i>Mattakü</i> . . . 27.	<i>Nengoro ni</i> . . . 61.
<i>Hisásiku</i> . . . 134.	<i>Katawara ni</i> . . . 101.	<i>Mavári ni</i> . . . 103.	<i>Nokorázu</i> . . . 26.
<i>Idzükun zo</i> . . . 88.	<i>Kásikó ni</i> . . . 89.	<i>Maye-kata</i> . . . 115.	<i>Notsi-hodo</i> . . . 143.
<i>Iiya</i> . . . 194.	<i>Kátsü-gátsu</i> . . . 31.	<i>Maye ni</i> . . . 99.	<i>Notsi ni</i> . . . 99.
<i>Iiya-tiya</i> . . . 194.	<i>Kátsü-mata</i> . . . 32.	<i>Migi ni</i> . . . 102.	<i>Notsi-notsi</i> . . . 143.
<i>Iiye</i> . . . 194.	<i>Kátsü-te</i> . . . 30.	<i>Mina</i> . . . 23.	<i>Obítadátsiku</i> . . . 177.
<i>Ik-koo</i> . . . 137.	<i>Keo</i> . . . 151.	<i>Miyoo-dsa</i> . . . 158.	<i>Onáziku</i> . . . 65.
<i>Ikura</i> . . . 19.	<i>Kesa</i> . . . 152.	<i>Miyoo-ban</i> . . . 158.	<i>Oo-kata</i> . . . 44.
<i>Imá</i> . . . 111.	<i>Késite</i> . . . 184.	<i>Miyoo-gétsü</i> . . . 159.	<i>Ookini</i> . . . 42.
<i>Imáda</i> . . . 113.	<i>Kinou</i> . . . 153.	<i>Miyoo-go-nitsi</i> . . . 161.	<i>Oóki tokiva</i> . . . 170.
<i>Ima-made</i> . . . 112.	<i>Kioo</i> . . . 151.	<i>Miyoo-nen</i> . . . 160.	<i>Ori-jüzi</i> . . . 172.
<i>Imá ni</i> . . . 111.	<i>Kittó</i> . . . 186.	» <i>nitsi</i> . . . 157.	<i>Ori-óri</i> . . . 171.
<i>Imá yori</i> . . . 111.	<i>Ktuni</i> . . . 139.	» » <i>no dsa</i> . . . 158.	<i>Osü-nábeta</i> . . . 24.
<i>Inisihé</i> . . . 121.	<i>Koko ni</i> . . . 89.	» » <i>no firu</i> . . . 157.	<i>Osókü</i> . . . 5, 118.

<i>Osóu, Osóo</i> . . . 5.	<i>Sono toki</i> . . . 141.	<i>Ta-ko</i> . . . 92.	<i>Ya-bun ni</i> . . . 167.
<i>Otte</i> 125.	<i>Sono tokóroni</i> . . . 90.	<i>Tatsi-matsi</i> . . . 131.	<i>Yagate</i> 132.
<i>Otte'ké</i> 126.	<i>Sono ũg ni</i> . . . 86.	<i>Tgu-zen</i> 192.	<i>Yara-yara</i> . . . 17.
<i>Oyóso</i> 39.	<i>Soo</i> 179.	<i>To-kaku</i> 75.	<i>Yásükü</i> 7.
<i>Rai-gétstü</i> . . . 165.	<i>Soro-soro</i> . . . 16.	<i>Tokini yotteva</i> . . . 200.	<i>Yásuu</i> 7.
<i>Rai-nen</i> 164.	<i>Soro-soro to</i> . . . 16.	<i>To-mokákü-mo</i> . . . 75.	<i>Ya-tsiu</i> 167.
<i>Ron-náku</i> 190.	<i>Šo-ko</i> 93.	<i>Tomo ni</i> 63.	<i>Ygu-yaku</i> . . . 130.
<i>Ron-ngu</i> 190.	<i>Sotoni</i> 98.	<i>Tonto</i> 23.	<i>Ygu-ygu šté</i> . . . 52.
<i>Sai-siyo ni vá</i> . . . 78.	<i>Sübete</i> 23.	<i>Tooku</i> 95.	<i>Yen-fooni</i> . . . 95.
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CHAPTER VI

WORDS EXPRESSIVE OF RELATION.

(POSTPOSITIONS.)

§ 60. Our prepositions which show the relation, in which the chief idea of a sentence stands to other objects or ideas, are superseded in Japanese by postpositions. We call them words expressive of relation.

Chief among these words are the inflections (see Chapter I, p. 61), viz:

へ, *ve*, *he*, or へ, *ye*, *e*, = wards, to. Dative and Terminative (see p. 68).

に, *ni*, = with relation to, in, to (see p. 68).

と, *to*, = to (see p. 70).

に, *ni*; ず, *te*,
にず, *nite*; ず, *de* (pron. *nde*), } Local, Modal and Instrumental (see pp. 68,
70).

より, *yori*; から, *kara*, = out of, from. Ablative (see p. 71).

§ 61. All other relations are expressed either by:

1. nouns which, as such, are declinable and have the further attributive definition, as genitive, before them, as *Yama ūyē* or *Yamano ūyē*, the topmost of a mountain; *Yama ūyēni*, on the top of a mountain; or

2. verbs, which being, either in their radical form, or in the gerund in ず, *te*, in proportion as they govern the accusative, the modal, or the dative have their object with the inflectional termination ず, *wo*, or に, *ni*, or へ, *ve*, before

them, indifferently, whether this object is a noun-substantive or a verb used substantively.

§ 62. Nouns, used as expressive of relation, are:

1. *Uvé, uyé, 上^エ, 上^ウ, 1) above, upon (with reference to a place).*

Tsūkano ūvéní kiwo uyuru, to plant a tree upon the grave. — *Tsūkano uveno ki*, a tree upon the grave. — *Aru ūyéni mata fitotsu*, above which there is still one. — *Kono ūyéwa deki-maséntū*, = what is above that, does not happen, = more I can not give for it¹⁾. — *Sono uyewa nai* (or *ari-maséntū*), there is nothing above that²⁾.

2) upon, after (with reference to time).

Gin-mi (or *Taddai*) *no ūvé fattowo motte bassu* (吟^ウ味^ミ (or 料^ウ) / 上^エ 法^ホ 度^ド 以^モ 罰^{バツ}), upon inquiry punish according to law³⁾. — *Un-ziyau nou-saino uvéva* (運^ウ 上^ウ 納^{ノウ} 濟^{セイ} / 上^エ), upon payment of the duty⁴⁾. — *Sina-monowo uke-totta ūyéde (dai-kinwo) age-mašoo*, = after having received the goods I shall pay (the price)⁵⁾.

Chinese compounds with 上^ウ *ziygu*, *zoo*, upon.

山^ウ 上^ウ, upon mountains. — 雲^ウ 上^ウ, upon clouds. — 座^ウ 上^ウ, upon the throne. — 以^ウ 上^ウ; upwards, prior to a time, = *sore yori mave*. — *San nen i-ziygu*, prior to three years ago.

2. *Sitá, 下^カ, beneath, under, below.*

Sitá-ni sitá-ni, down! down! = kneel! — *Sitayori waki-idzuru midzu*, water springing up from beneath. — *Šákúno sitá*, what is under a foot measure, the divisions of a foot⁶⁾. — *Watakúsiwa anátayori sitáde gōzaru*, = I am beneath you, I am less than you.

Chinese compounds with 下^カ *ka*.

天^カ 下^カ. 宇^カ 下^カ, *Ten-ka, U-ke*, what is under the heavens, under the firmament, the earth. — 地^カ 下^カ, under (in) the earth. — 山^カ 下^カ, *San-ke*, the foot of a mountain. — 以^カ 下^カ, = *Sono ato*, after, since. — *San nen i-ka*, three years since.

1) *Shopping-Dialogues*, p. 38.

3) Treaty f. 1858. Art. V. al. 2.

5) *Shopping-Dialogues*, p. 18.

2) Ibid. p. 29.

4) Ibid. III. 6.

6) Ibid. p. 29.

3. **Mave**, **Maye**, vulgo **Mai**, 前^マ (of *ma*, eye, and *ve*, side, direction), before, local or temporary.

Matsu-maye, = before the pine-trees. — *Yei-ziwo mǔnénō maveni kakavete niu-you su*, she holds the suckling to the breast and suckles it. — *Itsu-ka nen mave ni*, a year previous ¹⁾. — *Kaviko idzúru mayeni*, before the silkworm comes out. — *Go nen yori mave*, = from the fifth year forward, i. e. before the fifth year.

Chinese compounds with 前^ゼ, *zen*, before.

面^シ前^ゼ, before the front of. — 門^シ前^ゼ, before the door. — 以^イ前^ゼ, previous to. — *Kono fi-giri aruwa sono i-zen nite mo*, at this date or even earlier ²⁾.

4. **Notai**, 後^ノ, (from *no*, back, whence *nóku*, retreat, and *tsi*, place), behind, after, with a definition of time, refers to a time which is behind, with reference to the present, future.

Kaze okiru notai, after the rising of the wind. — *Kazega fukite notai*, after the wind has blown. — *Sono notai*, thereafter. — *Ima yori oyóso ziyu fatsi ka gétsū no notai yori fitótsu minatowo firaktū bési*, after the lapse of 18 months from now a harbour shall be opened ³⁾. — 自^ジ今^コ以^イ後^ノ, from now for the future.

5. **Omote**, 面^{オモテ}. 表, the face, the countenance, the fore-side, before.

6. **Ura**, 裏^{ウラ}. 裡, the internal, the inside of a garment; the reverse of a coin; the opposite.

Iyéno ūrá, the inner side of a house. — *Urámi wonno ūrá nari*, disgust is the reverse of inclination.

7. **Usiro**, 後^{ウシロ}, after.

Yamawo usiromisi, kawawo omotenisu, (the village) has mountains for background, a river for fore-ground, = it has mountains behind and a river before it. — Also the inside of a garment, as reverse, is called *usiro*.

8. **Saki**, 先^{サキ}. 前, point, with reference to time, beforehand, past.

Sakino tosi, a former year. — *Sakini*, earlier, before. — *Go nen bakári saki yori wa*, only since the last five years. — 向^{ムカウ}先^{サキ}, *O saki!* you before! you first! after you!

9. **Ato**, 跡^{アト}. 跡, footstep; behind.

Fitono atoni tsuite yuku, go behind any one. — *Sono ato* afterwards.

¹⁾ Treaty Art. X. al. 1.

²⁾ Ibid. XL. 1.

³⁾ Ibid. II. 2.

10. **Utsi**, 内, 中. within.

Iyéno utsini aru, to be within the house. — *Kiyo-riu-bano utsini* (居き留り場, 内), within the ground, where one has residence ¹⁾. — *Riyoo koku no utsiyori*, from out both empires ²⁾. — *Utsiyori fokáwo ukágavu*, to spy from within what is without. — *Madono utsive fairu*, to go in by the window. — *Tekino utsive seme-iru*, to press into the enemy. — *Yuméno utsi de avu*, to meet in the dream. — *Fuyu no utsini*, as long as it is winter. — *San-nenno utsini*, within a space of three years. — *San nitsi utsi de deki-masú*, it may happen within three days' time ³⁾. — *Hiyákú me utsi de wa úré-maséná*, within (under) ten taels will I not sell it ⁴⁾. — *Kono ni zi no utsi idzure naritomo motsiyu bési*, of the two signs each (whichever it be) may be used. — *Kuru utsini*, while one is eating. — *Sina-monowo uke-toránu utsi wa, dai-kin wa agerare-masénu*, = within the not receiving of the goods (as long as I have not received the goods), no payment will be made ⁵⁾. — *Men-kiyo nakárisiga utsi nite*, as long as there was no permission.

Much in use also, are Chinese compounds with 内, 中, *dai* or *nai*: *Kai-dai* (海, 内), what is within the seas, the continent. — *Kókú-dai* (國, 内), within the borders of a country. — *Kókú-daino dai-itsino gákú-siya*, the first scholar of the empire. — *Kono deu (deo) va Nippon kókú-dai ve furé-watású bési*, this article shall be made known throughout the Japanese empire ⁶⁾. — *Bu-nai* (部, 内), the inmost, interior. — *Nipponno bu-naiwo riyokqu-su*, to travel over the interior of Japan ⁷⁾. — *Ka-nai* (家, 内), what is within the house, the family.

11. **Fóká**, 外, 外, besides; except, without.

Kono fóká hokú-kóku kisini óté fútótsu minatowo firákú bési, besides on the north coast a harbour shall be opened ⁸⁾. — *Yákú-siyono fókáve uru-békarázú*, except to the government may not be sold ⁹⁾. — *Kei-seino fóká onna*; women except wry castles (prostitutes). — *Towo fókáyori todzuru*, to shut a door from without. — *Dai-ku sono fóká sóku-nin wa kane-žákúwó motsi-masu*, carpenters and other workmen use the iron-foot. — *Tan-mono to ara-mono sono foka ari-masú*, there are piece-goods, and raw materials and so forth.

1) Treaty. Art. VIII. al. 1.

2) Ibid. X, 1.

3) *Shopping-Dialogues*, p. 9.

4) Ibid. p. 4.

5) Ibid. p. 13.

6) Treaty. Art. II. al. 17.

7) Ibid. Art. I. al. 3, 5.

8) Ibid. II. 2

9) Ibid. II. 18.

Chinese compounds with 外_ゲ, *gwai*, outside, without, out of:

門_カ外_ゲ, *Mon-gwai*, without the gate. — 口_カ外_ゲ, *Koo-gwai*, out of the mouth, out of the mouth of a river or harbor.

12. Soto, 外_ゲ, originally the back door, at present generally: without.

Sotô-mo for *Soto-omo*, the back- or winter-side of a mountain. — *Satono soto ni*, without the village.

13. Mūkāvi, Mūkai, 向_{ムカ}. 向_{ムカ}, vulgo also Mūkāu, Mūkoo, as substantive, the opposite quarter, the direction opposite anything.

Karega sāmī-ka va waga-iyéno mūkái ni dru, his dwelling is opposite my house. — *Mukufuno kisive fítówo watású*, to put people over to the opposite side (of a river).

14. Aida, Aida, 間_{アイダ}. 間_{アイダ}, the interval, space between things, between; space between two points of time, while.

Aidano fima, pause, leisure, opportunity for anything. — *Kono aida*, between. — *Sono aida*, meanwhile. — *Yamano aidani midzú drúwo tani-gava to ivú*, the appearance of water between mountains is called a valley-brook. — *Oyóso ik-ka nenno aida*, for the time of one year¹⁾. — *Tada siyau-baiwo nasu aidani nomi*, *tou-riu-suru kotowo u-bési*, only while they carry on trade, may they hold residence (there)²⁾.

Chinese compounds with 間_{カン}. 間_{カン}, *kan*, *gen*:

田_カ間_{カン}, between rice-fields. — 石_カ間_{カン} = 生_{カン} _ス, to grow between rocks. — 人_カ間_{カン}, *Nin-gen*, among men; mankind.

15. Naka, 中_{ナカ}, the middle, in the midst of, amidst; among.

Tano nakano iyé, a hut in the middle of the field. — *Riyqu sanno nakano riu-súi* (兩_{リウ}山_{サン}中_{ナカ}流_{リウ}水_{スイ}) streaming water just between two mountains. — *Yo-naka*, the middle of the night, midnight. — *Kúsáno nakade náktú kera*, crickets that chirp in (between, among) the grass.

Chinese compounds with 中_{チュウ}, *tsiu*, in the midst:

Sút-tsiuni (水_{スイ}中_{チュウ}) = *sumú mono*, beings which live in fresh water. — 海_{カイ}中_{チュウ}物_{モノ}, *Kai-tsiuno mono*, something that is in the sea, a production of the sea. — *Kai-tsiuni irite avábiwo toru*, to dive into the sea and fetch up pearl-mussels. — 地_チ中_{チュウ} = *Tsi-tsiuni*, in the earth. — 土_ド中_{チュウ}, *Do-tsiu*,

1) Treaty. Art. IV. al. 3.

2) Ibid. II. 13.

in the ground. — 道多中^ち, *Dqu-tsiu*, = mid-way, half-way, on the way. — 雲^中中^ち, *Un-tsiu*, in clouds.

16. *Soba*, 側^へ. 傍 (from *sóvā*, come near and *ba*, place), the neighbourhood, next, at the side of, by.

Fino sobani koi, come next (or by) the fire!

17. *Kata*, 方^{かた}. 邊^へ, side, near; with reference to time, as much as about, against.

Figdsi-kata, *Nisi-kata*, *Kita-kata*, *Minami-gata*, the east-, west-, north-, south-side. — *Kita-katano kaze*, wind from the north. — *Yo-ake-kata*, = the side, on which the night goes open, i. e. about the dawn of the day. — *Sono fino yuvu-katani*, against the fall of the evening. — *Sore yori kono kata*, = from there to this side, i. e. since that time.

Chinese compounds: 海^を 邊^へ, *Kai-ben*, on (near the) sea. — *Kai-benno min*, people that live on (at) sea. — 葦^い 水^を 邊^へ 生^は ぎ^す, *Asiva ssi-benni sŷqu zu*, the reed grows on the water.

The spoken language often supersedes *Kata* with the Chinese 方^{かた} (*Hóo*), 方^{かた}. 方^{かた}, side, quarter. — *Dokoni O ide nasárŭka?* wither are you going? ... *san no hooni* (or *hóoye*), to Mr. N's. — *Anátano hóoni*, at or to your side, by or to you¹⁾. — *Sono fúo*, his side, you. See p. 84.

18. *Fotori*, 邊^へ, round, round about.

Ikeno fotorino tsutsumi, a dike round a fish pond.

19. *Mavari*, 廻^{まわ}. 廻^{まわ}. 周^{しゅう}, circumference, round about, round.

Yasŷki-mavarini, within the compass of dwellings.

Chinese expression. 周^{しゅう} 圍^い, *Siu-i*, round about. — 其^{その} 留^{りゅう} 場^ば, 周^{しゅう} 圍^い = 門^{かど} 牆^{かべ} 設^て ぎ^す, round about their dwelling place people place neither gate nor fence²⁾).

20. *To*, 與^と, with, Lat. *cum*, indicates the express coupling of two or more objects; it is a declinable suffix and, so far, a word expressive of relation.

Dare-to onázŷkoto (與^と 誰^{たれ} 同^{どう} じ^じ), = identicalness — with which? — *Yebisŷ-to wa-bókŷ sŷtá*, peace has been made with the barbarians. — *Kimi-to tomoni suru*, to hold with his master, to be attached to him. — *Hana, tori*, = flowers, birds. — *Hana-to toriwo yekaku*, = to paint birds with (and) flowers. —

1) *Shopping-Dialogues*, p. 16.

2) *Treaty. Art. II. al. 10.*

Hana tori-to wo yekaku, to paint flowers and also birds. — *Sisi*, lion; *Torá*, tiger. — *Sisi-to toráwa*, as for the tiger with the lion; or also: as for the lion and the tiger, provided the principal accent be placed on »tiger." — *Kane-ztyákú-to kuzira-ztyákúwa doo-kawari násúka?* = as for the whalebone and the iron foot, what difference is there? ¹⁾. — *Atsi*, there; *Kotsi*, here; *Atsi kotsi-to*, there and also here.

... to ... to, repeated after two nouns coordinate, answers to our both ... and ..., as well, as ... also ..., Lat. *et.. et*, *que.. que*.. — *Hana-to tori-to*, both flowers and birds. — *Olanda kókú-wguto Dai Nippon Tai-kunto riygu-kókúno konsin kátsú siygu-baino tsindmiwo firókú-sen kotowó hóssite*, the King of Holland and the Tai-kun of Japan wishing to extend the relations of friendship and commerce of both countries etc. ²⁾. — *Nippon-to San-kan-tono atsúkaino koto*, negotiations of (between) Japan and the Three states. — *Hana-to tori-to wo yekáku*, to paint flowers as well as birds. — *Yuku-to kaveru-toni matowo tru*, in going to and fro to shoot at the mark. — *Faravuni Nippon to gwai-kokú to no kwa-he'wo motsiirú koto samadake ndsi* ³⁾, = there is no obstacle to using either Japanese or foreign money in payments. — The characteristic of the coupling is necessary here, as without that it does not attract notice.

Remark. If, as in the expression: a valley with or without water the presence or absence of one object near the other is intended, then the verbs *áru*, present and *náki* (see p. 108, n^o. 30), not present, are used, thus: *Midzú áru tani*, a valley with water; *Midzú náki tani*, a valley without water.

21. *Tonari*, 隣 (from *to*, door, family, and *narabi*, row), neighbourhood; next, close to.

Yákú-siyo no tonari ni, next the government house. — *Kin-siyo* (*kinžo*), 近き所, a place near, neighbourhood.

22. *Si-dai*, 次第, rank, following, in proportion to.

Negai-si-dai, according to wish, in proportion as it is wished ⁴⁾.

23. *Toóri*, 通, passage; along.

Waradano ferí toóriní wítarú káiko, silkworms lying along the edge of the straw-tray. — *Fama toórinó mǔrd mǐna* ..., all the villages along the strand. —

1) *Shopping-Dialogues*, p. 31.

2) Treaty, at the beginning.

3) Treaty. Art. IV. al. 2.

4) Ibid. IV. 3.

道多理" , 通_り =, *dau-rino toórini*, according to right. — 別_つ 冊_ず , 通_り =, following a separate writing¹⁾. — *Waga kokóroyeno toórini*, after (in) my opinion.

24. **Tamé**, 爲_す, purpose, aim, end, the destination of a thing. **Taméni**, for, for the service of, on behalf of, for the sake of, on account of.

Fútóno tameni, for, on account of others. — *Waga-tameni*, for my sake. — *Simo kamino tameni su*, the less is for the service of the greater. — *Tate-mono no tameni kari-uru ikkano ba-siyo*, a place hired for building²⁾. — *Kono okitewo katakü-sen tameni*, for the maintenance of this article³⁾. — *Uru tameni*, for sale.

25. **Kavari**, 替_り 代, barter. **Kavarini**, in exchange for, instead of, for. — *Kono fútóno kavarini*, for (instead of) this man.

26. **Máde**, 迄_{まで} 迄_{まで} 迄_{まで}, the aim towards which a movement is directed; to, into, till, until, with reference to place or time, opposed to *yorì*, from.

Firato yori Nagasaki máde sanzìyu fatsi ri ari, from Firato to Nagasaki it is 38 ri. — *Itsu made watákusi mutaneba naranüka?* till when (how long) must I wait? — *Asu made*, till to-morrow. — *Ten-si yori mótte siyo-zinni itárü made*, = from the emperor himself till one comes (*itárü made*) to the common man⁴⁾. — *I-fükü, ya-gu, tabino rui made ge-sarü*, clothes, bedding, even to shoes, are distributed. — *Kökónótsu han doki yori nanátsu made utsini*, = within one till four o'clock, between one and four o'clock⁵⁾. — *Yok-ka madeni deki-másü*, by the fourth day (of the month) it will be ready⁶⁾.

§ 63. Verbs in the gerund, used as words expressive of relation, are

A. With a previous accusative, *ヲ*, **wo**:

1. **Motte**, 以_て, using, by means, with, the gerund of *Motsi*, to seize, hold, use.

The object that is seized, or taken with the hand, is either the object direct of an action later to be mentioned, or the means of carrying it out.

It is object direct in sentences as:

將_て 詩_ヲ 莫_く 浪_に 傳_へ づル_{べし}, *Siwo motte namini tsutquru koto nakáre*, i. e. literally: Taking the poem let it not be abandoned to the waves! = let not the poem be abandoned to the waves.

1) Treaty. Art. III. al. 1.

2) Ibid. II. 8.

3) Ibid. II. 6.

4) *Dai Gaku*, § 6.

5) *Shopping-Dialogues*, p. 17.

6) Ibid. p. 10.

The object of *Motte* is used as the means of carrying out an action in sentences as:

以^テ人^ヲ治^ス人^ヲ, *Fítówo motte fítówo osámù*, to treat mankind as mankind. — *Irovawo motte rui wo wakátstù*, to divide the classes according to the Irova.

2. *Tovorite*, *Toórite*, contracted *Toótte*, 通^ルテ, going through or along ..., the gerund of *Tovóri*, go through, pass.

Monwo toótte, going through the gate. — *Fino nakawo toótte*, through the midst of the fire. — *Mitsi-suziwo toótte yúkù*, go along a way.

3. *Tsütáite*, vulgo *Ts'tatte*, the gerund of *Tsütái*, go along.

Kai-ganwo tsütáite itsi ri bakári yukéba, if one goes a *ri* along the coast.

4. *Fete*, 經^テ, through, along, during, the gerund of *Fe*, *Fúru*, to go away, to go along.

Sono fa fuyuwó fete sibomazu, the foliage does not fade in the winter.

5. *Nozókité*, *Nozóité*, 除^クテ, setting behind, excepted, except, the gerund of *Nozókí*, *u* (contracted from *notsini oki*, to set behind).

Nippon siyo kwa-feiva, tou-zenwo nozóku, yu-syutsu-bési (日^ニ本^ニ諸^ノ貨^ヲ金^ハ銅^ノ錢^ヲ除^クテ輸^ス出^ススベシ), all Japanese money, except copper money, may be circulated ¹⁾.

B. Verbs, used as worths expressive of relation, with a previous local or dative, =, *ni*:

1. ..*ni óité*, in, at, strengthened local form, of *ni* (in, at) and *óité*, or *wóité*, (於^テ. 于), = establishing, Fr. *en établissant*, the gerund of *oki*, 置^ク, to place; establish, erect. When merely *ni* and when *ni óité* is used, will appear from the following examples. The expression: >The Dutchmen staying in Japan, = the Dutchmen in Japan," is rendered by *Nipponni áru Oranda-zin* ²⁾; in the expression: >this document shall be exchanged at Nagasaki," on the other hand the local is expressed by *ni óité*, and the translation runs: *Kono fon-siyowo Nagasaki-ni óité tori-kayésü-bési* ³⁾. In the first case the definition of place where? is governed by the *áru* or *óru*, dwell, immediately following; in the second case the definition of place, where?, because not dependent on the verb, exchange, it is, by the addition of *óité*, made an adverbial phrase. — This remark agrees

1) Treaty v. 1858. Art. IV, al. 4.

2) Ibid. VII. 1.

3) Ibid, after the Japanese text Art. XI, al. 1; after the Dutch text Art. X, al. 4.

with all the definitions of place, occurring in the Japanese text of the document cited.

The object of *ôte* may also be an action, one is engaged in, e. g.: *Fgu-sókūwó ôkásūni ôtevá* (法^フ則^ノ則^ズマ^ニ犯^スヲ^テ於^ニ於^テハ), by violating the Regulations ¹⁾.

The derivative from *oki*, viz *ôkeru*, = to be fixed or placed, preceded by a local in *ni*, answers to the expression: the position with relation to; e. g.:

而^ニ物^ヲ君^ニ *Kun-sino mononi ôkerū, korewo ai-site zin-sezu*, = relation of the philosopher to the creatures: he loves them, 弗^ス也^ニ子^ニ *tion of the philosopher to the creatures: he loves them,* 仁^ニ愛^ス之^ヲ *is however not humane towards them. Hia Meng, Cap.* 之^ヲ於^ニ *VII, § 61.*

2. *Yorite, Yotte, 依^リ. 於^テ. 寄^リ. 據^ル. 因^ニ*, = having its point of departure and thus also its point of support in, from, in consequence of, on the ground of, the gerund of *yoru, yoru*, to get out from. Compare p. 71, 72.

Korera navo sironi yorite, tekini kudárazu, those yet relying on a castle, do not submit to the enemy. — *Koreni yotte*, in consequence of that, therefore. — *Tsi-kárani yotte*, in proportion to his strength. — *Tokini yottevá*, in proportion to time. — *Ironi yotte nedanga kawari másu*, as the colors are different there is a difference in price ²⁾. — *Negaini yotte* ³⁾, on entreaty. — *Aruni yotte*, because there is.

3. *Tsukite*, vulg. *Tsuíte*, 付^キ. 就^ス. 就^ル, concerning, the gerund of *Tsuki*, concern, come to.

Fünd kisini tsukū, the ship touches the coast. — *Koreni tsuki*, or *tsuite*, or *tsuiteva*, concerning that, what concerns this.

The attributive form is *Tsuiteno*, e. g. 宗^ノ旨^ニ = 付^キノ 争^ヲ論^ス, *Siu-zini tsuiteno soo-ron*, dispute concerning (about) religion ⁴⁾.

Remark. To *Tooteva* also, for which the written forms: *Tôteva* and *Tat-tewa* ⁵⁾ have crept in, the meaning of: concerning, *quand à*, have been given, without reference to the limitation of its use. As gerund of *Too*i, *u* (問^フ), to ask, *Tooteva* means: if one ask, to the question; and the expression: *Ooseva mottomo naredomo, waga-mini tooteva, kanai-gátai*, thus

1) Treaty. Art. V. al. 4.

2) *Shopping-Dialogues*, p. 34.

3) Treaty. Art. VIII. al. 1

4) *Ibid.* VII. 4.

5) COLLADO. p. 57. RODRIGUEZ. p. 86.

means: the command is indeed reasonable, but if one ask me, it is not easy to be carried out.

4. *Itárite*, vulg. *Itátte*, 至¹テ. 至²テ, = coming to, respecting; with definitions of time; against, towards, the gerund of *Itári*.

Taikunni Itáttevá, does it come to the Taikun, what concerns the Taikun. — *Fáruni Itáttevá*, towards the spring.

5. *Tai-sité*, 對¹テ. 對²テ, standing opposite, towards, the gerund of *Tai-si*, to be opposite, being the further definition, opposite to which, characterized by *ni* or *ve*, sometimes also by *to*. Compare p. 68.

Oranda-zinve tai-si fouwo okáseru Nippon-zinva, Japanese, who have transgressed the law, towards Dutchmen. — *Nippon-zinni tai-si fouwo okasitaru Oranda-zinva*, Dutchmen, who have transgressed the law, towards Japanese ¹⁾.

6. *Múkávite*, *Múkáite*, also *Múkávute*, *Múkóotte*, 向¹テ. 向²テ, against, the gerund of *Mukavi*, to be pointed against something.

Fitori múkáite (or *múkóotte*) *ku-ron-zuru*, to contend against some one.

Múkárite, *Mukátte*, 向¹テ. 向²テ, the gerund of *Múkári*, to be turned against something; e. g. *Kazéni múkátte hásiru*, to run against the wind.

Múkité, *Múité*, 向¹テ. 向²テ, against, the gerund of *Muki*, to turn against. — *Riygu bgu ni múité*, towards both sides.

7. *Sitagáute*, *Sitagoote*, 從¹テ. 從²テ, according to, complying with, the gerund of *Sitagavi*, *Sitagai*, to submit, to yield, to follow.

Sitagátte, 從¹テ. 從²テ, according to, the gerund of *Sitagari*, to be subordinate. — (*Ni motsuno*) *atavini sitagatte un-ziyguwo ósámu besi*, according to the value (of the goods) shall customs be paid ²⁾. — *Ki-ini sitagatte* (貴²意¹ = 從¹テ. 從²テ), according to the noble (i. e. your) pleasure.

ALPHABETICAL SYNOPSIS OF THE WORDS EXPRESSIVE OF RELATION TREATED.

<i>Aida</i> = <i>Avida</i> . . § 62. 14.	<i>De</i> = <i>Níte</i> . . . § 60.	<i>Go</i> = <i>Notsi</i> . . . § 62. 4.
<i>Ato</i> , behind. . . 62. 9.	<i>Fete</i> , through . § 63. A. 4.	<i>Gwai</i> = <i>Foka</i> . . 62. 11.
<i>Avida</i> , between . 62. 14.	<i>Foká</i> , without . § 62. 11.	<i>He</i> = <i>Ve</i> 60.
<i>Ben</i> = <i>Kata</i> . . . 62. 17.	<i>Fotori</i> , roundabout 62. 18.	<i>Hoká</i> = <i>Foka</i> . . 60. 11.
<i>Dai</i> = <i>Utsi</i> . . . 62. 10.	<i>Ge</i> = <i>Sítá</i> 62: 2.	<i>Itárite</i> = <i>Itátte</i> . § 63. B. 4.

1) Treaty. Art. 5. al 1, 2.

2) Ibid. III 3.

<i>Itátte</i> , to, concerning, respecting . . § 63. B. 4.	<i>Múitê</i> = <i>Mukitê</i> . § 63. B. 6.	<i>Tsiu</i> = <i>Naka</i> . . . § 62. 15.
<i>Ka</i> = <i>Sita</i> § 62. 2.	<i>Múkitê</i> , against 63. B. 6.	<i>To</i> , to, with . . 60.
<i>Kan</i> = <i>Aida</i> . . . 62. 14.	<i>Múkoo</i> = <i>Múkqu</i> § 62. 13.	<i>To</i> , with, together, and 62. 20.
<i>Kara</i> , out. . . . 60.	<i>Múkóote</i> , against § 63. B. 6.	<i>Touari</i> , next . . 62. 21.
<i>Kata</i> , next, to; against, about 62. 17.	<i>Nai</i> = <i>Utsi</i> . . . § 62. 10.	<i>Toótte</i> = <i>Tovorite</i> § 63. A. 2.
<i>Kavari</i> , for, in- stead of 62. 25.	<i>Naka</i> , in the midst of 62. 15.	<i>Tooteva</i> 63. B. 3.
<i>Ke</i> = <i>Sitá</i> 62. 2.	<i>Ni</i> , at, in 60.	<i>Toóri</i> , along . . § 62. 23.
<i>Máde</i> , to 62. 26.	<i>Nite</i> , in, with . 60.	<i>Tovorite</i> , through § 63. A. 2.
<i>Mai</i> = <i>Mave</i> . . . 62. 3.	<i>Notsi</i> , behind, after 62. 4.	<i>Tsúite</i> = <i>Tsukite</i> 63. B. 3.
<i>Mavari</i> , round about 62. 19.	<i>Nozótte</i> = <i>Nozókite</i> § 63. A. 5.	<i>Tsukite</i> , concerning § 63. B. 3.
<i>Mave</i> , <i>Maye</i> , before 62. 3.	<i>Nozókite</i> , except 63. A. 5.	<i>Tsútátte</i> , along . 63. A. 3.
<i>Motte</i> , by means of, with. . . § 63. A. 1.	<i>Oité</i> , in . . . : 63. B. 1.	<i>Ts'tatte</i> = <i>Tsútátte</i> 63. A. 3.
<i>Múkái</i> = <i>Mukavi</i> § 62. 13.	<i>Omote</i> , before . . § 62. 5.	<i>Urá</i> , inwards . . § 62. 6.
<i>Múkáite</i> = <i>Múkávite</i> § 63. B. 6.	<i>Saki</i> , before hand 62. 8.	<i>Usiro</i> , behind. . 62. 7.
<i>Múkávi</i> , contrary § 62. 13.	<i>Si-dai</i> , following 62. 22.	<i>Utsí</i> , within . . 62. 10.
<i>Múkávite</i> , against § 63. B. 6.	<i>Sita</i> , beneath . . 62. 2.	<i>Uve</i> = <i>Uyé</i> , up . 62. 1.
<i>Múkárite</i> , against 63. B. 6.	<i>Sitagátte</i> , accord. to 63. B. 7.	<i>Uyé</i> , up 62. 1.
<i>Múkátte</i> = <i>Mukárite</i> 63. B. 6.	<i>Sitagáute</i> , > 63. B. 7.	<i>Ve</i> , wards, to . 60.
<i>Múkqũ</i> = <i>Múkávi</i> § 62. 13.	<i>Sitagoote</i> , > 63. B. 7.	<i>Yori</i> , out, from 60.
<i>Mukqvuute</i> , against § 63. B. 6.	<i>Siu-i</i> , round about § 62. 19.	<i>Yorite</i> , on the ground of . . § 63. B. 2.
	<i>Soba</i> , next. . . . 62. 16.	<i>Yotte</i> = <i>yorite</i> . . 63. B. 2.
	<i>Soto</i> , without . . 62. 12.	<i>Zen</i> = <i>Mave</i> § 62. 3.
	<i>Tai-síte</i> , towards § 63. B. 5.	<i>Ziygu</i> = <i>Uyé</i> . . . 62. 1.
	<i>Tamé</i> , for, on ac- count of. . . . § 62. 24.	
	<i>Te</i> , in, with . . 60.	

CHAPTER VII.

THE VERB.

Man begreift nichts, dessen Entstehung man nicht einsieht.

STEINTHAL.

In the treatment of this chapter, the question, which presents itself most prominently, is, what are the conjugational forms of the Japanese verb, and what do they mean. Included in it is the answer to the question, how are the conjugational forms of the Western languages expressed in the Japanese.

§ 64. The Voices of the Japanese verb are:

Intransitive.

Transitive, Factive or Causative.

Passive, but in the form of an Active.

Negative, since the verbal terminations contain in themselves a negative element, *n*.

§ 65. The Moods are: the indefinite Root-form; the Imperative which, at the same time, is the basis of the Optative; the indicative Closing form; the Substantive-form (Infinitive), at once Attributive form (Participle), and a derivative Adverbial form (see § 107). — The Root and the Substantive forms are declinable, and by declension express the mood definitive of time and cause (Subjunctive) and the Conditional etc.

§ 66. The Tenses are root-tenses (Present, Preterit, Future, 現在^ニ, *Gen-zai*; 過去^ニ, *Kwa-ko*; 未來^ニ, *Mi-rai*), and derivative tenses. A root-tense is indefinite (aorist), when the action with reference to the speaker is present, past, or future, and is not, with reference to a given period of time, represented as perfect or imperfect. The Japanese verb pays attention to this distinction, and also expresses the beginning, the continuance and the ending, as well as the repetition of an action by peculiar forms.

§ 67. Person and number are not noticed in the verb, whereas the grammatical distinction of three persons (I, thou, he) as well as that of singular and plural, have remained foreign to the language. (See pp. 73 and 53).

Instead of a grammatical distinction, a qualifying one steps in, noticeable by the choice of the verb, by which the speaker distinguishes his own being or acting from that of another person, but particularly noticeable, because he adds the augmentative prefix *On* or *O*, which plays so important a part in the domain of the pronouns (see p. 75), to the verb also, as soon as the action that it expresses, proceeds from a person, to whom he bears respect, or is a condition imputed to that person. The want of a grammatical distinction of three persons is fully made good by the manner in which a courtly speaker qualifies his own being or acting and that of another.

The way in which courtesy expresses itself in the verbs, is further explained in an Appendix to this chapter. § 111. p. 311.

§ 68. The verbal root. Every verbal root (the essential part or the root of a verb) terminates either in *e* or *i* (compare the Latin *doce* and *audi*). These terminations are the verbal element proper, which is subject to transformation or declension. Whereas we, by means of the European letters are able to disengage these elements from the verbal root and treat them separately, the Japanese syllabic system of writing represents them as bound to the final consonant of the verbal root.

As the element *i* undergoing a strengthening, in certain cases becomes *a* or *o*, whereas the element *e*, in the same cases remains unchanged, this leads naturally to a division of the verbs into two conjugations: a nondeflecting one in *e*, and a deflecting one in *i*, called by some a regular conjugation in *e* and an irregular one in *i*.

There is a group of about forty verbs derived by a nondeflecting element *i*, which in respect of their transformation are ranked under the nondeflecting conjugation in *e*. They are enumerated and explained in § 99.

The verbal root or the root-form answers logically, but not formally, to our Infinitive. *Ake*, to open; *Kaki*, to write; *Yuki*, to go.

A verb is in the indefinite root-form, when it is the first member of a compound verb, as well as in the coördinate connection of propositions which has the peculiarity, that only the last of the propositions linked together expresses the definition of time and manner, whereas in the preceding sentences the verb is left in the indefinite root form (compare p. 46).

The dictionaries of Japanese origin do not point out the root-form. But as a knowledge of it is necessary to being able to conjugate a verb, we, here, as in our Dictionary, place the root-form on the foreground.

The root-form is equivalent to a substantive, it is declinable by means of suffixes (see § 7) and can be preceded by a genitive.

Akeni, to the opening, to open. Dative and Terminative; Supine.

Akeniva, = *Akenba*, = *Akeba*, while one opens. Local, Modal.

Akete, by opening. Instrumental, Modal.

On this principle forms are obtained, which answer to some of our moods.

§ 69. The imperative mood, *Ge-dzino kotoba* (下知ノ詞). The Imperative terminates in the accented *e*.

In the nondeflecting verbs the root is at once imperative: *Aké*, open! — in the deflecting the termination *i* changes into *e*: *Káki*, to write; *Káké*, write! *Kuvi*, to eat; *Kuvé*, *Kuyé*, eat! *Ini*, to go away, *Ine*, go away!

This form may be strengthened by suffixing the exclamation *ya*, *ai*, *yo* (see p. 62), for which in the eastern countries *ro* is in use ¹⁾. *Akéyo* or *Akéro*, open! *Yukéyo* or *Yukéro*, go! *Seyo* or *Sero*, do!

Instead of *eyo* the conversational language of *Si-kok* uses *ei* also, thus *Akéi* for *Akéyo*, open! *Sei* for *Seyo*, do! *Yóku O íde nasarei*, for *nasare*, = well may your arrival happen, i. e. be welcome! — *Ki*, come, has *Koyo*, *Koi*, in *Sikok Kei* ²⁾, come! — From *Mi*, to see, and *Kiki*, to hear, appear also in the old-Japanese *Miso* and *Kikiso* (見^ミ且^ナ, 聞^キ且^ナ) as imperatives.

1) *Wagun siwori*, under *Ro*.

2) *Ibid*, under *Ko*.

The termination ㇰ, *tsi* (= *ti*) changes into ㇱ *te*; from *Matsi*, to watch; *Utsi*, to beat, becomes *Maté*, *Mateyo*, watch! *Ute*, *Uteyo*, beat!

The imperative thus obtained is with respect to its form the vocative of the verbal root (see p. 62). The categorical imperative, used only to inferiors, is avoided in polite conversation and superseded by more elegant expressions.

The imperative, followed by *kasi* or *gana*, has the force of our optative. *O ide nasarei kasi*, oh that you came!

§ 70. Closing form of the verb.

If a verb closes the sentence in the quality of verb predicate, i. e. as finite verb, then the termination *e* or *i* of the root form passes over to the mute *u*. From *Ake* is *Akū*, one opens; from *Yuki*, *Yukū*, one goes. Logically this form answers to our indicative present. The historian uses it for the past also, which he, in his relation, represents as an event taking place before his eyes. (*Praesens Historicum*).

In the application of this rule the following phenomena present themselves:

The terminations *ai*, *ei*, *ii*, *oi*, *ui* pass into
au, *eu*, *iu*, *ou*, *uu*, which in the spoken language resolve into
go, *šo*, *iu* or *iyu*, *ou*, *uu*. Compare pp. 12, 13.

Ai becomes *au*, it suits; *Ei*, *eu* (エウ or エフ), one gets drunken; *Ii* (イゝ), *iyu* (イユ), one says; *Oi*, *oyu* (オユ), one grows old; *Kui* (クイ), *Kuyu* (クユ) one regrets; *é* (エ), to get. *u* (ウ), one gets; *Iyé*, *iyu* (イユ), it heals. The terminations:

<i>ke</i> , ケ, and <i>ki</i> , キ, become	<i>ku</i> , ク.	<i>ge</i> , ゲ, and <i>gi</i> , ギ, become	<i>gu</i> , グ.
<i>se</i> , セ, > <i>si</i> , シ,	> <i>su</i> , ス.	<i>ze</i> , ゼ, > <i>zi</i> , ジ,	> <i>zu</i> , ズ.
<i>te</i> , テ, > <i>tsi</i> , チ,	> <i>tsu</i> , ツ.	<i>de</i> , デ, > <i>dzi</i> , ㇰ,	> <i>dzu</i> , ㇱ.
<i>ne</i> , ネ, > <i>ni</i> , ニ,	> <i>nu</i> , ヌ.	<i>ve</i> , ヱ, > <i>vi</i> , ビ,	> <i>vu</i> , フ.

The terminations アビ, エビ, イビ, オビ, ウビ (*avi*, *evi*, *ivi*, *ovi*, *uvi*), for which the spoken language uses *ai*, *ei*, *ii*, *oi*, *ui*¹⁾, pass into アフ, エフ, イフ, オフ, ウフ (*avu*, *evu*, *ivu*, *ovu*, *uvu*), in the spoken language *au* (*go*), *eu* (*šo*), *iu*, *ou*, *uu*. See pp. 12, 13.

キヲフ (*Kirávū*, one shuns) and ㇰガフ, (*Negávū* one wishes) sound in the

1) Compare p. 16, line 7.

street language of Yédo *Kira-u*, *Nega-u*, but in the mouth of a polite person *Kirgo* and *Neggo* ¹⁾.

The difference between *gu* and *ou*, for which LÉON PAGÈS uses *ô* and *ô* ²⁾, mostly remains unnoticed in the spoken language, and both forms are then expressed by *oo*; for the sake of etymology, however, a distinction of the two is highly desirable.

To the deflecting verbs of this class belong:

Avi, vulg. *Ai*, to like; *Ivavi*, to pray; *Kanavi*, to be sufficient; *Kandvu*, it is sufficient; *Samûrâvi*, pron. *Soorâi*, wait on; サムヲフ, *Samûrâvû*, pron. *Sooroo*, vulg. *soro* (候々, *hōhō*), one waits on, is at the service of ³⁾.

Evi, vulg. *ei*, to get drunken, エフ or エウ, one gets drunken.

Ivi, vulg. *ii*, say; イフ, *ivu* or イユ, *iyu*, one says.

Omôvi, vulg. *ômôî*, think; *ômôvû* or *ômou*, one thinks.

Yuvi, vulg. *yui*, bind; *yûvu* or *yuu*, one binds.

be, ベ, and *bi*, ビ, become *bu*, フ. *me*, メ, and *mi*, ミ, become *mu*, ム.
re, レ, *ri*, リ, *rû*, ル.

Ari, *tari* and *nari* (to be), remain, when they close the sentence as verb predicate, unchanged. See § 96.

§ 71. The substantive and attributive form.

Used as noun substantive (Infinitive) and attributive (by way of participle). the nondeflecting verbs supersede their termination *e* with *ertû* or *urtû*, *i* with *irtû*, and the deflecting their *i* with *u*.

Ake, to open, becomes *Akuru* or *Akeru*.

Mi, to see, > *Miru*.

Yuki, to go, > *Yuku*.

The terminations *eru*, *iru*, *oru* have more or less continuative force, *Akeru*, *Akuru* and *Miru* being equivalent to *Ake-te-oru*, *Mite-iru* or *Mite-ôru*, see § 78.

The form *uru* of *Akûru* belongs to the written language and in Kiusiu to the spoken language also; *êru*, less in use, is confined to the spoken language ⁴⁾.

1) From an oral communication by the native of Yédo, KITABOO.

2) See p. 13, note.

3) On account of the important part, which *Soro* plays as auxiliary verb in the epistolary style, it will be treated still more particularly hereafter (§ 102).

4) From an oral communication by TSUDA SUI ITABOO.

As noun substantive, the verb is, like every substantive declinable, e. g.

Toókini yukuvá, going into the distance. — *Kun-sino mitsi tatbyěvđ tookini yúkugá gótóš*, the way of a philosopher is, to use an instance, as a going into the distance. — *Terawó mtrüni yukü*, to go to see a temple. — *Ki árüwó mótte*, on account of the presence of trees, because there are trees. — *Age-manu kara*, after presentation. — *Sikáru ni yotte*, = on account of its being thus; since it is so. — *Yuku yoriva yukánuga masi*, it is better not to go than to go. — *Se*, to do; *Süru*, the doing; *Sürüni vđ*, in the doing. — *Mi*, to see, *Miru*, the seeing; *Mirüni vđ*, as one sees. — *San fəo yóri mtrüni* (or *mtrüni vđ*) *yámáno sūgdta onázikóto nari*, on looking out from three sides, the form of the mountain appears to be the same. Compare § 73, page 206. Remark.

Kawákitáru, the become dry, is substantive in *Fa nó kawakitárüwo mómmü*, = what has become dry of the leaves one rubs; on the other hand in; *Kawakitárü fawo te nite mómmü*, = one rubs the foliage become dry, it is attributive.

All the relations, which in a noun are expressed by the forms of declension, may, thus, by the same means, be attributed to a proposition, just as it may be desired to characterise it as subjective, objective or adverbial.

The substantive form with *ka* as suffix is the form of the question direct. *Arü ka?* or *Ari-másü ka?* is there? *Ari* or *Ari-másü*, there is!

The verbal substantive becomes attributive by its mere subordination to a noun following. *Akuru-koto*, the deed of opening, the opening. — *Yuku-mono*, the going something, that which goes.

§ 72. Gerund.

1. The inflectional termination *テ*, *te*, or *ヲ*, *de*, which in substantives indicates the local, modal or instrumental relation, added to the verbal root forms a gerund, which characterises the action expressed by this verb as a subordinate local, modal or instrumental definition of another action succeeding it.

Ake te, by, on or at opening, Fr. *en ouvrant*. — *Mite*, on seeing. — *Yukite*, on going. — *Oyóbi*, to come to. — *Kürè-gátáni oyóbite wagiye ni kahériki*, = when it came to the evening twilight, or, in short, at evening, one returned home. — *Tewo agèté fütüwo manéki-yóbü*, raising his hand (he) winks and calls people to himself.

2. Modifications introduced into the original form of the gerund by the spoken language:

a. The polysyllabic verbs ending in the deflecting *ki* or *gi*, mostly drop the *k* and *g*; *kite* or *gite* becomes *ite*. Thence:

<i>Yaite</i>	for	<i>Yakite</i> ,	from	<i>Yaki</i> ,	焼 ^キ ,	to burn, <i>trans.</i>
<i>Taite</i>	»	<i>Takite</i> ,	»	<i>Taki</i> ,	焚 ^キ ,	to burn, <i>intrans.</i>
<i>Kiite</i>	»	<i>Kikite</i> ,	»	<i>Kiki</i> ,	聞 ^キ ,	to hear.
<i>Oité</i>	»	<i>Okite</i> ,	»	<i>Oki</i> ,	置 ^キ ,	to place.
<i>Suíté</i>	»	<i>Súkite</i> ,	»	<i>Súki</i> ,	好 ^キ ,	to like.
<i>Tsúité</i>	»	<i>Tsukite</i> ,	»	<i>Tsuki</i> ,	付 ^キ ,	to come to.
<i>Kaide</i>	»	<i>Kagide</i> ,	»	<i>Kagi</i> ,	嗅 ^キ ,	smell, <i>trans.</i>
<i>Soite</i>	»	<i>Sogite</i> ,	»	<i>Sogi</i> ,	扮 ^キ ,	split.
<i>Toite</i>	»	<i>Togite</i> ,	»	<i>Togi</i> ,	磨 ^キ ,	grind.

The nondeflecting *Dé-k)i*, *iru* (出^テ來^キ), to come out of, proceed, happen (see § 99. N^o. 3), has *Dékíté*.

b. In verbs in *tai* and *ri*, *taite* (チテ) and *rite* (リテ) change into *tte*, that is written ツテ but not pronounced *tsúté* or *tste*. Thence:

<i>Tatte</i> ,	タツテ,	for	<i>Tútsité</i> ,	from	<i>Tatsi</i> ,	to rise, to stand up.
<i>Matte</i> ,	マツテ,	»	<i>Mátsite</i> ,	»	<i>Matsi</i> ,	to watch, to wait.
<i>Motte</i> ,	モツテ,	»	<i>Mótsite</i> ,	»	<i>Motsi</i> ,	to hand, to take.
<i>Atte</i> ,	アツテ,	»	<i>Arite</i> ,	»	<i>Ari</i> ,	to exist, to be.
<i>Otte</i> ,	オツテ,	»	<i>Oríte</i> ,	»	<i>Ori</i> ,	1. to dwell; 2. to break.
<i>Natte</i> ,	ナツテ,	»	<i>Naríte</i> ,	»	<i>Nari</i> ,	1. to be; 2. to sound. <i>intr.</i>
<i>Yotte</i> ,	ヨツテ,	»	<i>Yoríte</i> ,	»	<i>Yori</i> ,	to go out from.
<i>Kahette</i> ,	カヘツテ,	»	<i>Kahéríte</i> ,	»	<i>Kahéri</i> ,	to turn back.
<i>Músite</i> ,	ムシツテ,	»	<i>Músríte</i> ,	»	<i>Músiri</i> ,	to pluck.
<i>Tsünótte</i> ,	ツノツテ,	»	<i>Tsünóríte</i> ,	»	<i>Tsünóri</i> ,	to be steady, steadfast.

Here, after the suppression of the weak termination *i* an assimilation of *ts* (originally *t*) and of *r* with the *t* succeeding takes place.

c. In deflecting verbs the forms *bite*, ビテ, and *mité*, ミテ, dropping the weak *i*, in pronunciation change into *nde*. Thence:

<i>Erānde</i> ,	エラヰテ,	for <i>Erāmi-te</i> ,	from <i>Erāmi</i> ,	to select.
<i>Ayūnde</i> ,	アユヰテ,	> <i>Ayūmi-te</i> ,	> <i>Ayumi</i> ,	to walk.
<i>Yōnde</i> ,	ヨヰテ,	> <i>Yomi-te</i> ,	> <i>Yomi</i> ,	to read.
<i>Nōnde</i> ,	ノヰテ,	> <i>Nomi-te</i> ,	> <i>Nomi</i> ,	to drink.
<i>Nomikonde</i> ,	ノミコヰテ,	> <i>Nomikomi-te</i> ,	> <i>Nomikomi</i> ,	to conceive, to under-
<i>Monde</i> ,	モヰテ,	> <i>Momi-te</i> ,	> <i>Momi</i> ,	to rub. [stand.
<i>Sūsūnde</i> ,	ススヰテ,	> <i>Sūsūmi-te</i> ,	> <i>Sūsūmi</i> ,	to advance, to go forwards.
<i>Mūsūnde</i> ,	ムスヰテ,	> <i>Mūsūbi-te</i> ,	> <i>Mūsūbi</i> ,	to tie.
<i>Yōnde</i> ,	ヨヰテ,	> <i>Yobi-te</i> ,	> <i>Yobi</i> ,	to call.

The nondeflecting in *mi* and *bi* retain *mite*, *bite*. *Horōbi*, to ruin, v. i., *Horōbite*. See § 99. №. 24.

As the old manner of writing used ㇿ instead of ヰ, thus ㇿテ instead of ヰテ, and ㇿ also passed for ヱ, for the terminations *ande*, *onde*, *unde*, the forms *aude*, *oude*, *uude*, were obtained; which in the pronunciation pass into *gode* (*oode*), *oode*, *uude*; thence: *Er gode* or *Erande*, *Yode* for *Yonde*, *Ayuude* for *Ayunde*.

d. In the deflecting verbs in アビ, *avi*, オビ, *ovi*, (in the spoken language *ai*, *oi*) the substantive form is really アフ, オフ, pron. *go*, *go*, to which the termination *te* is added.

Avi, pron. *Ai*, to meet, becomes アフテ, *ávuté*, in the spoken language *goto*, *oote*.

Narāvi, pron. *Narāi*, to learn, becomes ナアフテ, *Narāvuté*, in the spoken language *Narāote*, *Narooté*.

Simāvi, pron. *Simāi*, to cease, becomes シマアフテ, *Simāvuté*, in the spoken language *Simāote*, *Simooté*.

Warāvi, pron. *Wardāi*, to laugh, becomes ワアフテ, *Warāvuté*, in the spoken language *Warāoté*, *Warooté*.

Farāvi (*Harāi*), to sweep away, remove, becomes ハアフテ, *Farāote* (*Harooté*), in the street language of Yédo *Harátte* also ¹⁾.

Omōvi, pron. *Omōi*, to think, becomes オモアフテ, *Omōvuté*, in the spoken language *Omōoté*.

Nūvi, pron. *Nui*, to sew, becomes ヌアフテ, *Nuvuté*, in the spoken language *Nuute*, *Núte*.

¹⁾ See R. BROWN, *Colloquial Japanese*, X.

But if it be admitted, that after dropping the weak *i*, the remaining semi-vowel *v* equivalent to *u*, with the preceding *a* or *o* passes into *go* or *go* (*ō*, *ô*), then the forms *Aote*, *Nargote*, *Omote*, also, are only euphonic modifications of the regular forms *Avite*, *Naravite*, *Omavite* etc.

Instances of the use of the gerund.

Kasirawó idásité mírū, to stick out the head and look. — *Idási*, to produce, the causative form of the disused *idi*, to appear. — *Kūdawó mótté tenwó úkágáo* (クダヲ モツテ テンヲ ウカヲ), to observe the heavens with a tube, i. e. not to have a broad view. — *Mótte*, from *Motsi*, deflecting verb, to catch hold of with the hand, to use anything. — *Oyósō fūtonó sgo-foowó úkagáuvá, kasirawó mótté siyu tó sū*, he who pays attention to another's appearance, considers the head as the principal; literally: taking the head, he makes (it) the chief or the principal.

Isolated by *va* the gerund becomes an adverbial phrase definitive of time, *te va* -being equivalent to *éba*. See § 73. Examples:

*Hítóno kimi to nátte va, zin ni órū*¹⁾, if he becomes another's lord, he dwells in (his position is that of) humanity. — *Natte* = *Narite*, from *Nari*, = to be, and, when an appositive definition with *to* precedes, = to become. See § 100. III. — *Fībári takáku tóndé améní útáři bu-mei-su; kūtábírétěvá, tobi-ságáritě kūsá-mūrú nákáni írū*, the lark, soaring high, goes to the skies, dances and sings; if he is tired, then he descends and goes into his grass dwelling. — *Tonde*, gerund from *Tobi*, to soar. — *Kūtábírétě vá*, = by fatigue, the gerund isolated by *va*, from *Kūtábire*, to grow tired. — *Tobi-ságári*, literally: fly-descend, i. e. fly downwards. — *Iri, írū*, go in, with the local, where? one goes in.

Instead of the isolated gerund *Náttevá* (by the being, or becoming) often occurs the expression *Nátte síkáusité*, = becoming, so, etc.

§ 73. The verbal root in the Local for the forming of adverbial phrases definitive of time (Conjunctive or Subjunctive form).

The predicate verb of subordinate adverbial sentences, which describe a time really present, or supposed as present, in the past, and which in our languages are connected with the principal proposition by conjunctions such as when, since, as, in the Japanese is placed in the Local in *ni*, followed by the isolating

1) *Dai Gaku*, III. 3.

particle *va*. Thus is obtained *ni + va* as termination, which fuses into *⁂*, *ba* (= *nva*, *nba*). The subordinate precedes the principal proposition.

This termination in the nondeflecting verbs in *e* and *i* is joined to the root form, thus *Akébá*, on opening, as or when he opens; *Nedzi*, *iru*, to twist, *Nedzibá*, as one twists; *Motsei*, to use, *Motsibá*, as one uses; *Sii*, to die, *Sibá*, as one dies.

In the deflecting verbs the verbal element *i* first undergoes a strengthening of sound, and changes into *e*, by which *eba* is obtained in the same manner; *Yuki*, to go, *Yukébá* (vulg. *Yukiya*) on going, as or when one goes, or when one went.

Hóssi, 欲^{*}, to long for, *Hosseba*.

Tatsi (= *Tati*), to arise, *Tateba*.

Matsi (= *Matí*), watch, *Mateba*.

Tatóvi, serve for example, *Tatóvebá*, for instance.

Ivi, to say, *Ivebá*.

Yomi, to read, *Yomebá*.

Ari, to be, *Arébá*.

Nari, to be, *Narébá*.

Nákeri, not to have been, *Nákërebá*.

Examples of the use of this form.

Satoowó mazedá tsya-yu adziwái amáku náru, = by the mixture with sugar the tea becomes sweet of taste. *Maz)e, uru*, mix in. — *Miwó osámürü yüenwó sirébá*, *sunavátsi fitówo osámürü yüen wó sirü*, if one knows the means to govern oneself, then one knows the means to govern others. *Sir)i, u*, to know. — *Tütsi si-seru toki sgo-siki wó su-beki tsikára nákerëbá*, *waga-mi wó urite sgo-reiwó itonámu*, at the time of his father's death not having the means to bury him, he (the son) sold himself and performed the funeral rites.

Remark. In nondeflecting verbs in *e* and *i*, instead of the form *eba*, here explained the substantive form of the verb with the isolated local termination *niva*, vulgo *niwa* is also used. — *Motome*, to strive for, to seek; *Motomuru*, the seeking; *Motomuruniva*, in the seeking, as one seeks. See § 71.

§ 74. The concessive form.

The concessive adverbial phrase, which we connect with the principal proposition by means of conjunctive adverbs such as though, although, however, but, is characterized in Japanese by the strong accented form-word *mó* or *tómó* (= Lat. *quoque*) and precedes the principal proposition.

Opposed to *Ama-gumó áritéva* (pron. *attewa*), *amega furu*, = while rain-clouds are present, rain falls, and *Ama-gumo arébá*, *amega furu*, = as rain-clouds are

present, it rains, is: *Ama-gumo arite-mó*, (*áttemó*), *furázu*, = also in the presence of rain-clouds it does not rain, that is: although there are rain-clouds, it does not rain.

Consequently the following forms are opposite to each other.

The verb as substantive.

<i>Akuruvá</i> , the act of opening.	<i>Akurumo</i> , or <i>Akuru tomo</i> , the act of opening being granted.
<i>Tatsuruvá</i> , the act of erecting.	<i>Tatsurumo</i> , or <i>Tatsuru tomo</i> , though erecting.
<i>Miruvá</i> , the seeing.	<i>Mirumo</i> , or <i>Miru tomo</i> , also (or even) the seeing.
<i>Yukuvá</i> , the going.	<i>Yukumo</i> , or <i>Yuku tomo</i> , also (or even) the going.
<i>Akurunivá</i> , on opening.	<i>Akurunimo</i> , even on opening.
<i>Tatsurunivá</i> , on erecting.	<i>Tatsurunimo</i> , even on erecting.
<i>Mirunivá</i> , on seeing.	<i>Mirunimo</i> , even on seeing.
<i>Yukunivá</i> , on going.	<i>Yukunimo</i> , even in going.

Gerund.

<i>Akétévá</i> , on opening, as one opens.	<i>Akétémo</i> , though opening, or even if one opens.
<i>Tatévá</i> , by erecting, as one erects.	<i>Tatemo</i> , though erecting.
<i>Mitévá</i> , on seeing.	<i>Mitémo</i> , even if one sees.
<i>Yukitévá</i> (pron. <i>Yuitevá</i>), by going.	<i>Yukite</i> (<i>yuite</i>)- <i>mo</i> , though going.

Time-defining local.

<i>Akebá</i> , contracted from <i>Ake-ni-va</i> , as one opens.	<i>Akedomo</i> , contracted from <i>Ake-ni-tomo</i> , <i>Akedomo</i> , though one opens.
<i>Tatebá</i> , contracted from <i>Tate-ni-va</i> , as one is erecting.	<i>Tatedomo</i> , contracted from <i>Tate-ni-tomo</i> , <i>Tatendomo</i> , though one is erecting.
<i>Yukébá</i> , contracted from <i>Yuke-ni-va</i> , as one is going.	<i>Yukedomo</i> , contract. from <i>Yuke-ni-tomo</i> , <i>Yukendomo</i> , though one goes.
<i>Tatsurebá</i> , contract. from <i>Tatsure-ni-va</i> , as one is erecting.	<i>Tatsuredomo</i> , contracted from <i>Tatsure-ni-tomo</i> , though one is erecting.

From this analysis it is evident why it is necessary at one time to say and to write *vá* and *tomo*, and at another *bá* and *domo*. Just as the impure *b* in *ba* is a fusion of *n* + *v*, so the impure *d* in *domo* is a fusion of *n* + *t*. The Japanese themselves seem not to appreciate this distinction and forget to characterize *ゝ* (*va*) and *ト* (*to*) by adding the *Nigóri*-mark ¹⁾ as *バ*, *ba*, and *ド*, *do*.

Instead of *domo*, *ìèdōmó* (イヘドモ・イエドモ) is also used. This is the concessive form of conjugation of *Ivi* or *Ii* (イヒ・イフ), to say, to be called, and therefore means: though one says, though it be called. This verb is preceded by the definition, how or what one calls something, as opposition with the suffix *to* ²⁾; e. g. *Kuni ari, sono nawo Nippón to iu*, there is a kingdom, its name is called Nippon. — *Sorewa nanito iu ka*, how is that called? — If the apposition is a verb, then this stands in the substantive- or in the root-form: *Akuru to iu*, *Yuku to iu*, it is said that one opens, it is said that people go. — *Akuru to ìèdōmó*, *Yuku to ìèdōmó* thus means: though it is said that one opens, or that one is going, expressions which answer to: although one opens, or might open, although one is going. — *Ari to ìèdōmó*, even granting the existence, although there is.

§ 75. The form of the Future (未² 来³, *Mi-rai*).

There are different expressions, that signify that an action or state which is still in perspective, is objective to the willing, being able, having permission or being obliged. Here the derivative form, which expresses the effort, the inclination or tendency to realize what the verb points out, comes first under notice. As it at the same time includes the uncertainty, if anything is happening, has happened or will happen, it has been called *Futurum dubium*. For convenience' sake we retain this name, even were that of *modus dubitativus* better fitted.

With regard to the form we distinguish the simple and the periphrastic future.

I. The simple future of *Yamato*-language has for characteristic the terminations *me* and *mu*, which in nondeflecting verbs in *e* or *i* are immediately added to the root, in the deflecting in *i*, however, only after this *i* by a strengthening of sound has been changed into *a* (or sometimes for vocal harmony into *o*). The termination *mu*, according to the oldest writing 母⁴ or 牟⁵) and pronounced *m*, has been in later times superseded by *u*, *n*, and in the spoken language by *u*, *n*. In measure this *u* (*n*) counts as a syllable.

¹⁾ See p. 9.

²⁾ See p. 70. V.

³⁾ As in the chronicle *Nippon-ki* and in the oldest poems.

Ake, to open, future *Akemū* (アケム), *Aken* (アケン), in the spoken language *Akēu* (アケウ), passing to *ákšó*.

Mi, to see, future *Mimū* (ミム), *Min* (ミン), in the spoken language *Mīu*.

Yuki, to go, future *Yukamū* (ユカム), *Yukan*, in the spoken language *Yukau* (ユカウ), passing to *Yūkgo*, vulg. *Yūkoo* also.

Remark. The Japanese writing of the forms of the spoken language varies: to express the pronunciation of アケウ, ユカウ, some write アケフ, ユカフ, and others アケヲ, ユカヲ, and even アケヨウ, ユコヲ; and instead of アラウ (*aroo*, shall be, from *Ari*, to be), アラフ, アロウ, アロフ, and even ア is written.

S)i, *u*, to do; future *Samū*, *San*, in the spoken language *Soo*, at Yédo *šoo*, expressed by シ.

Mas)i, *u*, to be present; future *Masamū*, *Masan*, in the spoken language *Masgo*, *Masoo*, at Yédo *Mašoo* (Eng. *Mashoō*).

Matsi, マチ, wait; future *Matamū*, *Matan*, in the spoken language *Matqu*, *Matgo*, *Matoo*.

Avi, pron. *Ai*, to fit; future *Avamū*, *Avan*, in the spoken language *Avqu*, *Avoo*, *Awoo*.

Negāvi, pron. *Negāi*, to wish; future *Negavamū*, *Negavan*, in the spoken language *Negavqu*, *Negavgo*, or *Negawoo*.

Sāmi, to nestle, sit up; future *Sāmāmū*, *Sāmān*, in the spoken language スマウ, *Sumgo*, for which the written form スマフ also appears.

Ni, to be (see § 100. I); future *Namū*, *Nan*.

Ari, to be (see § 96); future *Arāmū*, *Aran*, in the spoken language *Arqu*, *Argo*, *Aroo*.

The termination *mu*, as characteristic of the Future, is according to my idea the regular indicative closing form and the substantive form of a verb *mi*, that expresses a striving to be or to do something. *Arāmū*, = *Aran*, the derivative of *Ari*, consequently indicates a striving after existence and what is called the dubious future, is according to its form, a present. The nondeflecting verb *Motome*, *u*, *uru* (求), generally considered as equivalent to "to acquire," but which, as the regularly formed derivation from *Motsi*, *u* (持), = to hold, really has the meaning of strive to hold, shows the nature of *Me*, *mu* in its full power. In the same way: *Akari*, red light, glow; lighten, to glow; *Akarami*, *u*, 'strive to glow, in particular, the gradually becoming red and ripe of fruit.

In my opinion, there is also a connection between the form *me*, *mu* treated here, and the verbal derivative forms *mi*, *mu*, which from a number of adjective root-words cited on p. 107 forms a deflecting intransitive verb, that expresses the becoming such, as the root word indicates and is equivalent to a Latin inchoative verb in *-sco*, for instance:

<i>Siro</i> , white;	<i>Sirómi</i> , albescere to grow white.
<i>Kuro</i> , black;	<i>Kurómi</i> , nigrescere, to grow black.
<i>Kura</i> , dark;	<i>Kurámi</i> , to grow dark.
<i>Taka</i> , high;	<i>Takámi</i> , to grow high.
<i>Fira</i> , flat,	<i>Firámi</i> , to grow flat.
<i>Firo</i> , roomy, broad;	<i>Firómi</i> , to grow broad.
<i>Kata</i> , hard;	<i>Katámi</i> , to grow hard.
<i>Nuku</i> , warm;	<i>Nukúmi</i> , to grow warm.
<i>Maro</i> , round;	<i>Marómi</i> , to grow round.
<i>Ao</i> , green;	<i>Aómi</i> , to grow green.
<i>Kubo</i> , hollow;	<i>Kubómi</i> , to grow hollow.
<i>Naga</i> , long;	<i>Nagámi</i> , to grow long.
<i>Yásü</i> , easy, quiet;	<i>Yásumi</i> , to grow easy or quiet.
<i>Sige</i> , tight;	<i>Sigémi</i> , to grow tight.
<i>Arata</i> , new;	<i>Aratámi</i> ; to grow new.
<i>Ara</i> , wild;	<i>Arámi</i> , to grow wild.

If we put in the place of *mi* nondeflecting *me*, *mu*, *murü*, then the intransitive verbs cited here become transitive or properly factive: *Sírom)e*, *u*, *uru*, to make grow white, = to whiten; *Kuróm)e*, *u*, *uru*, to make grow black, to blacken; *Nukum)e*, *u*, *uru*, to warm, to incubate; *Yásüm)e*, *u*, *uru*, to make rest, whence *Yásüme-zi* (休^ミ字^ジ), = rest-word, an expletive particle, like *mo*, which causes a rest, but does not rest, itself. The difference between *mi* and *me* is frequently overlooked by the Japanese themselves.

We return to the Future. According to Japanese philologists the termination *en* or *an* of the Future signifying uncertainty, appears particularly in connection with a previous interrogative, i. e. in interrogative sentences, whereas the termination *me* is used, when the sentence has a definite subject, which is frequently strengthened by a successive *Koso* (= this here); a difference I have not found actually confirmed.

Examples of the use of the forms cited.

詩^シニ見^ミエ^エハ古^コ言^{ゴン}
 轉^{テン}語^ゴナ^ナラ^ラン

Yezova fūruki kotoba ni miyetarazu. Yemisi no ten-go naran,
 the name of Yezo does not appear in the old language.
 It may be a corruption of Yemisi.

國^{クニ}多^タ無^ム望^{ボウ}
 也^ヤ於^オ民^{ミン}之^ノ
 鄰^{リン}

Tamino rin-kōkū yori ohokaran kotowo nozōnu koto nasi¹⁾,
 there is no prospect, that the population (here) will become
 more numerous than that of neighbouring states.

*Ohokār)i, u, contin. form of Ohoki or Ooki, much. Nozōm)i, u, to hope
 on. . . Nasi, there is not.*

差^サ久^{キウ}恐^{オウ}
 也^ヤ而^ニ其^キ

Sono jisāsū sūtē tagavan kotowo osōru²⁾, he feared that it
 (the doctrine) might degenerate in time.

Ivaku: Kqu-rai tsuini forobimū sirusi ka³⁾, behold, he said, a sign that Corea
 will at last perish.

Forobi, nondeflecting verb, to perish. See § 99. 24.

Imá saránto ōmōvū, Δ⁴⁾ Ima sarguto omōi-māsū, now I think of going. 今欲去。

Niva-toriva suman to su, Δ Niva-toriga sumqu to surū (雞欲栖), the
 court-bird (the cock) is about to go to his roost. *Sumav)i, u, to roost.*

Nisiyé wataran (Δ wataravu) to su (將西度), I shall go westwards.

Idzūrēno tokoro ni ká tewo kudasan (何處下手), where shall I lay down
 my hands? = *Δ Dokowo tekakārini siyqu-(šo-)zo?* = which part shall I take for
 handle? i. e. where shall I seize it? *S)i, u, to do; future 𐤳𐤱, Šó.*

Δ ドレカヲ ハジメウゾ, Dorekara fazimeo zo? where shall I begin? — *Δ Do
 tsutsiye nigeyou zo?* whither shall I flee? (*Zo*, an emphatic suffix).

Nanika aran (何有), what may there be? = *Δ Nanno si-nikui kotoga argu
 zo?* what may there be, that you do not gladly do? = *Δ Nanino narānu to iwu
 kotoga arou zo?* = what should there be, that you blame?

Ani korewo nasanya? what, should I do this?

Δ Naniwo O meni kake-māšoo ka? what shall (or may) I show you? — *Sake
 wo age-māšoo ka?* shall, or may I offer you something to drink?

1) *Meng-tse*, I. Book I. 3.

2) *Tschung-yung*.

3) *Nippon-ki*.

4) The sign Δ indicates that the words and expressions, to which it is attached, belong to the spoken language.

△ *Kitano hooni kuro-gumoga ats'matte orimas' kára, Yedono hoo wd' imá amega f'tte ori-máboo* ¹⁾, as in the north black clouds are heaped up, it will be raining at Yédo now. — If the definition of time *imá* (now) is superseded by *sákū ya* (last night), then the after sentence takes the signification of: it will have rained at Yédo last night. — △ *Sákū-ban ittaroo*, he will have gone yesterday evening.

The certain Future of the written language.

The adverb *Masáni*, = indeed, certainly (正. 將), in connection with a future followed by *to su*, gives the expression the meaning that something will certainly happen or is at hand. (§ 103). — *Masáni sarán tó sū*, will certainly go.

子^シ天^テ道^{ミチ}天^{テン}
 爲^ス將^{マサニ}也^ヤ下^カ
 木^キ以^{ヨリ}久^{キウ}之^ノ
 鐸^{タク}夫^フ矣^ヤ無^ム
Ten-kano mitsi naki koto fidsi. Ten masáni Fuu-siwo motte bōkū-táku to sen tó sū ²⁾, it is long that the empire has been deprived of the way of truth and righteousness; but Heaven will certainly use the master (CONFUCIUS) for a signal bell (for a herald).

有^{アル}興^{キョウ}國^{クニ}
 禎^{テイ}家^カ
 祥^{シヨウ}必^{カナラシ}將^{マサニ}
Kokū-ka masani okoránte surebá, kanarazu tei-siyō-ari ³⁾, if a nation or a family is indeed on the way to raise itself, then there are certainly signs that give notice of it.

II. The periphrastic Future.

A. The periphrastic Future of the written language is formed

1. by grafting ア^アラ^ラシ^シ, *aran* or ア^アラ^ラム^ム, *arame* (= shall be) on the substantive form of a verb, by which *aran* by aphaeresis becomes *ran*. E. g.:

Mi, *Miru*, to see; *Miru-ran*, = the seeing will be, *videns erit*.

*Kik*i, *u*, to hear; *Kiku-ran*, = the hearing will be.

*Iv*i, *u*, or *Ii*, *Iu*, to say; *Iu-ran*, = the saying will be.

As the Japanese find these words expressed in the old rebus writing by 見^ミを 覽^{ラン}。聞^{キク}を 覽^{ラン} or 聞^{キク}を 焉^ニ。云^{イフ}を 覽^{ラン}， they consider *ran* as a particle standing alone. RODRIGUEZ also, on p. 66 line 27, cites *ran* and, on line 8, *uran* as particles of the future.

1) R. BROWN, *Colloq. Jap.* XII.

2) *Lun yu* III. 24. See J. LEGGE, *Chinese classics*, Vol. I. pag. 28.

3) *Tschung-yung*, XXIV.

2. By suffixing *narami*, = *naran*, or *narame* (= will be) to the substantive form of a verb. — *Miru-naran*, *Kiku-naran*, *Iu-naran*, = will see, hear, say. — *A . . va B . . narito iveru narame*, people will (*narame*) have said (*iveru*) that A is equal to B.

3. In combination with negative verbs by suffixing *aranan* — a euphonic modification of *ari* + *nan*, = shall or may be, — to the substantive form of the negative verb. — *Kasimi tatarumo aranan* ¹⁾, = also the not rising of fog will happen. See § 84.

4. By grafting *su*, *suru*, fut. *suran* (= to do) on the form of the Future, by which the *s* passes into the impure *ns* = *z*. — *Mi-tari*, have seen; *Mi-taran*, I shall have seen. — *Mitaran-zu*, = visurus est, *Mitaran-zuran*, = visurus erit.

5. By grafting the auxiliary verb *masi*, *u*, (= to dwell, reside, see § 101) on the form of the Future of deflecting verbs, . . *amu*, . . *an*, by which . . *an* + *masi* or . . *an* + *masi* passes into . . *amasi*, e. g.:

Ni, to be, becomes *Namasi* ((也 + 猿)), contracted from *Nan* + *masi*.

Ari, to exist, becomes *Aramasi*.

Nari, to be, becomes *Naramasi* (ナラマシ。也 + 焉 + 矣 + 止).

Kuvá-sikári, to be fair, neat, excellent (page 120), becomes *Kuvá-sikáramasi*.

Siri, noscere, becomes *Siramási*, sciturum esse.

Mavusi (pron. *Mqosi*), to mention, becomes *Mavúsamasi*, *Moosamasi*.

Iv)i, *u*, to say, becomes *Ivamasi* (云ふ倍).

Tamav)i, *u*, to grant, to bestow or confer on, becomes *Tamavamasi*.

Sak)i, *u*, to unclothe itself, to open, becomes *Sakamasi*.

Hitomo naki || *Yadono sakurava* || *saru tosi* || *Haruso sakamasi*, the plum-tree of the inn, though there was nobody, would nevertheless open in the spring of last year. The definition of time: *saru tosi*, = last year, also transfers *masi* to the preterit.

If we compare the periphrastic Future *Iva-masi* with the periphrastic Present *Ivi-masi* (see § 101. 2. a), it will appear, that the difference of the two forms is not in *masi*, but that it is in the verb connected with it, in the one case being the Future, and in the other the root-form. Thus when the native, on old authority, seeks for the force of the Future *Ivamasi* in the termination *si*, and characterises it as the *Mi-raino si* (未² 来²ノ 止), i. e. the *si* of the Future, he errs. His *Mi-raino si* does not exist ²⁾.

1) *Hiyaku-nis*, N^o. 73.

2) This has reference also to the *Mi-raino si*, adopted in RODRIGUEZ *Éléments*, p. 66 line 8 and line 16 – 22.

In the rebus-writing this *Masi* is expressed by 間^マ and the derivative form *Masik*i, u, by 間^マ敷^シ; forms to which the Japanese philologist himself attributes the force of 欲^ホ, *Hossi*, = will, and 可^カ, *Besi*, = may, and which are to be distinguished from *Mazi* (間^マヰ, see § 95. 2. 2)).

B. The periphrastic Future of the spoken language.

It is formed 1. by grafting (ま) *su* (ス), *suru*, *sureba*, on the form of the Future, proper to the spoken language, *zi*, *zu* etc. being the euphonic modification of *si*, *su*, *suru*, *sureba*, = to do. — アケウス, *Akeo-zu*, *aperiturus est*. *Miu-zu*, *visurus est*. *Yukoo-zu*, *iturus est*.

2. By *mašoo* or *aroo*, the Future of *masi* and *ari*, = to be, the first suffixed to the root, the second to the gerund of a verb. — *Kaki-mašoo*, I shall write. *Kakite* (or *Kaite*) *aroo*, I shall write.

Remark. 1. Let us now just review the nine »particles for the Future” quoted by RODRIGUEZ *Élém.* pag. 66 lines 7 and 8.

Be)ki, *si*, = may, is a verb. See § 101.

Nan, the Future of *Ni*, 1. to go away, 2. to be in... See § 84.

Nuran, the Future of *Nuri*. See § 84.

Tsuran, a variation of *Nuran*. See § 85.

Taran, the Future of *Tari*, to be continually. See § 78.

Taran)zu, *zuru*, Future *zuran*, from *Tari*. See § 78.

Ten, = *Tariken*. See § 82.

Si, the *Mirainosi*, based on a misunderstanding. See p. 213. § 75. II. 5.

Baya is a fusion of *m* or *n*, the characteristic letter of the Future, and *haya*, an exclamation, which, as an expression of complaint (*Nagekino kotoba*), answering to our »Alas,” suffixed to a Future, indicates that what is at hand is execrated (*Baya negavi-sutsuru kokorono teniva nari*). — *Kanasiki mono to nara-baya*! Alas he will become a pitiful man!

Consequently *Motome-baya*, *Se-baya*, *Mi-baya* signify, he will, alas! strive for..., he will, alas! do, or see. The same may be said of *Yoma-baya*, from *Yomi*, to read; *Narawa-baya*, from *Naravi*, to learn; *Nara-baya* (not *Naruwa-baya*), from *Nari*, to be or to become.

Remark. 2. The Future is used as a softened Imperative. Thus the poet says: *Yakazu tomo* || *kusava moye-nan* || *Kasuka-no va* || *Tada faruno fi ni* || *maka-setaranan*, even if it be not burned off, the grass will grow luxuriantly, therefore

only leave the field of Kasuka to the vernal sun. *Makasetari*, he has left it to. *Makasetaranan*, he shall or may have left it to, is used, according to the *Wagun Siwori*, for the Imperative *Makasetareyo*. Just so in the colloquial: *O ide nasareo* for *O ide nasarei*, may your arrival happen, please come.

Remark 3. For so far as they point to something future, the verbs which express the permission or liberty, the power or the obligation to do anything, come under notice here. They are *Be)si*, *ki*, *ku*, I may; *Ata)vi*, *vt*, I am able, can, and 當多然もタリ, *Too-sen tari*, it ought to be, it must be, it shall be.

Further illustration of them is given in § 104.

THE SUPPOSITIVE FORM.

§ 76. The terminations *eba* or *iba* of nondeflecting, and *aba* of deflecting verbs are the characteristics of the suppositive adverbial proposition, which, as a rule, precedes the principal proposition. They are, in my opinion, a fusion of the form of the future *en* or *in* and *an* with the local termination *ni* and the isolating *va*. From *Aken-ni-va* comes *Akeba*, アケバ¹⁾, pronounced as *Akenba*, on being about to open or as one will open; from *Min-ni-va*, *Miba*, ミバ, (Minba), on being about to see; from *Yukan-ni-va*, *Yukaba*, ユカバ, on being about to go; from *Naran-ni-va*, *Naraba*, ナラバ, in the spoken language even fusing into *Nara*, ナラ, on being about to be, might it be.

In the deflecting verbs, clearly noticeable is the difference between the subjunctive *Yukeba* and suppositive *Yukaba*; not so in the nondeflecting verbs, since *Ake-ni-va* and *Aken-ni-va* both fuse into *Akeba*. For the definite indication of the suppositive character the help of the adverbial *Mosikuva*, vulgo *Mosi*, = albeit, in case of, is called in, and it is placed at the beginning of the suppositive proposition. — *Mosi to wo akeba*, might one open the door.

In the ordinary style of speaking the form *Nara* is used not only for *Naraba*, but for *Nareba* also, thus with the signification of >if it is," and >as it is," as appears from the examples following:

△ *Sore nara* (or *Sore de wa*) *kai mašoo*, as it is so (= then) I will buy it²⁾. —

¹⁾ The points, which characterise the impure *ba* (バ) are commonly left out by careless writers.

²⁾ *Shopping-Dialogues*, p. 4.

Firu-mayeniwa mairi-ye masentā, before noon I cannot come. — *Sore nara, firu-goni*, then (the answer is), in the afternoon ¹⁾. — *Nokorāzu O-kai nasāntā nara, ōndzi nedan dé age-māšoo*, if you buy all, I will sell them for the same price ²⁾. — *Yāsui (= Yasuki) nara, tori-māšoo*, as (if) it is cheap, I will take it ³⁾.

The future in the Local and isolated by *va* (*Aken-ni-va*, on being about to open, if one shall open) mutates with the substantive form in the Local isolated by *va* (*Akuru-ni-va*, on opening), as appears from the passage following, taken from the introduction to a Japanese-Chinese Dictionary:

波ハ ノ 部 ノ 生 植 門 ノ 下 ヲ 見 ル ベシ。	花ハ ト 云 字 ヲ 求 ム ル ニハ	比ヒ ノ 部 ノ 氣 形 門 ノ 下 ヲ 見 ル ベシ。	人ヒ ト 云 字 ヲ 求 メ ル ニハ
--	---	--	---

Fító to tu zi wo motomenniva, Fí no bu no ki-giyoo-mon no síta wo miru besi.

Fána to tu zi wo motomuruniva, Fa no bu no sei-siyóku mon no síta wo miru besi.

If one will seek for the word *Fító* (man), then one ought to look for it in the division *Fí*, under the class: breathing beings.

If one seeks for the word *Fána* (flower), one ought to look for in the division *Fa*, under the class: plants.

That the unfused forms *Aken-ni-va* and *Yukan-ni-va* appear in the written and spoken language as Terminatives as well, equivalent to the Latin *ad aperendum*, *ad eundum*, cannot surprise us, since the local termination *ni* is also used as characteristic of the Terminative. (See § 7. IV. b. g.)

Remark. When in the *Proeve eener Japansche Spraakkunst* of 1857, p. 146, I first explained the origin of the subjunctive and the suppositive form, I raised the question whether or not the Japanese themselves were clearly conscious of it, seeing that they so frequently confound the two forms. Mr. R. BROWN, who has adopted my theory, at p. VII gives the following as answer to it: „Japanese Teachers know nothing of the rational of these formations and constantly affirm that the conjunctive is the same in sense as the conditional, and that *Yutaba* and *Yuteba* have the same signification; but Mr. HOFFMANN has ably and clearly demonstrated the distinction as above given. Indeed it is remarkable how many obscure points in the structure of Japanese words have been elucidated by

1) *Shopping-Dialogues*, p. 17.

2) *Ibid.* p. 36.

3) *Ibid.* p. 37.

one who has derived all his knowledge of Japanese from the study of books." — I admit the last, provided „Japanese books" be understood. Before that time I had not had the opportunity of intercourse with Japanese, which I enjoyed afterwards, in 1862.

THE CONTINUATIVE VERBAL FORM.

§ 77. The deflecting derivative forms *ari*, *iri*, *ori*, *uri*, as I have shown formerly ¹⁾, are continuative forms of the verbal element *i* (§ 68), and express the continuance of movement or being in a condition or in an action. The choice of them was originally, and still is under the influence of a vocal harmony, which requires that the vowels of the subordinate syllables be accommodated to that of the principal syllable.

Ari, *Iri* and *Ori* occur as substantive verbs with the signification of 1) to be or exist (有), and 2) dwell, stay (在.居.留), and have *i*, = to go, and *i* or *井*, *wi*, = seat, as root. These three verbs will subsequently be treated, further in §§ 96, 97, 98.

Examples of the derivation of continuative verbs. Here is to be remarked, that the forms between [] have not hitherto occurred to me, yet they must be supposed as basis of the derivative forms.

<i>Aki</i> , light.		<i>Akár)i</i> , <i>u</i> , shine, beam.
<i>Káki</i> , hook; to hook, <i>v. i.</i>	<i>Kak)e</i> , <i>u</i> , <i>uru</i> , fasten, hang, <i>v. tr.</i>	<i>Kakár)i</i> , <i>u</i> , be hanging.
<i>Sak)i</i> , <i>u</i> , uncloze itself, to open, <i>v. i.</i>		<i>Sakar)i</i> , <i>u</i> , be in blossom or bloom.
[<i>Ag)i</i> , <i>u</i> ; rise.]	<i>Ag)e</i> , <i>u</i> , <i>uru</i> , raise.	<i>Agar)i</i> , <i>u</i> , be rising, ascending.
[<i>Sag)i</i> , <i>u</i> , droop, hang down.]	<i>Sag)e</i> , <i>u</i> , <i>uru</i> , cause to droop.	<i>Sagar)i</i> , <i>u</i> , to be drooping.
<i>Mas)i</i> , <i>u</i> , augment, <i>v. i.</i>		<i>Masar)i</i> , <i>u</i> , to be supe- rior.
... <i>si</i> (= <i>n + si</i>), not to be.		... <i>zar)i</i> , <i>u</i> , continually not to be.
<i>Miz)i</i> , <i>u</i> , not to see.		<i>Mizar)i</i> , <i>u</i> , not to be seeing.

1) *Proeve over Jap. Spraakkunst*, 1857. § 37, 41.

<i>Araz</i>)i, u, not to exist.		<i>Arazar</i>)i, u, not to be existing.
[<i>Sadam</i>)i, u, to be determined.]	<i>Sadam</i>)e, u, uru, to determine.	<i>Sadamar</i>)i, u, being determined.
[<i>Fazim</i>)i, u, to begin, v. i.]	<i>Fazim</i>)e, u, uru, begin, v. tr.	<i>Fazimar</i>)i, u, to be beginning.
<i>Tsidzim</i>)i, u, wrinkle; crimp.	<i>Tsidzim</i>)e, u, uru, to crimp, v. tr.	<i>Tsidzimar</i>)i, u, to be crimped.
<i>Firom</i>)i, u, to widen, v. i.	<i>Firom</i>)e, u, uru, to widen, tr.	<i>Firomar</i>)i, u, to be widened.
<i>Tsum</i>)i, u, to accumulate, v. intr.	<i>Tsum</i>)e, u, uru, amass, v. tr.	<i>Tsumór</i>)i, u, to be amassed.
<i>Ok</i>)i, u, rise.		<i>ókór</i>)i, u, to be rising, the rise.
<i>Ok</i>)i(= <i>Iki</i>), u, breath; flame.		<i>ókór</i>)i, u, to be flaming.
<i>Nok</i>)i, u, recede.	<i>Nok</i>)e, u, uru, to put back, to bequeath.	<i>Nokór</i>)i, u, to be remaining.
<i>Nob</i>)i, u, stretch, to become longer or taller.	<i>Nob</i>)e, u, uru, stretch, to make longer or taller.	<i>Nobór</i>)i, u, to be growing higher, to ascend, as smoke. *
<i>Máts</i>)i, u, wait, trans.		<i>Mátsür</i>)i, u, to be waiting: **
<i>Ne</i> , sleep. <i>Nem</i>)i, u, to be sleepy.		<i>Nemur</i>)i, u, to be sleeping.

* Thence: *Yamani* (not *Yamawo*) *nobóri*, to ascend a mountain.

** *Kamiwo mátsüru*, attend upon a god, make him a feast. *Mátsüri* (not *matsüri*), the attendance, the feast.

It is obvious that to this category the derivative adjectives in *karü* and *gáru* also belong. See p. 113. § 10.

§ 78. ...te ari, ...te ori, ...te iri.

I. The continuative verbs *Ari*, *Ori*, *Iri* (= exist, dwell), in connection with a preceding gerund, form a continuative verb, to which the idea of a perfectum praesens also is attached. — *Akete-ari*, *Míte-ari*, *Yukite-ari*, (he) is in the act of opening, he is seeing, is going, = *aperiens est*, *videns est*, *iens est*. — *Mátsité-irü* (pron. *Mátte-irü*, or *Mátsíte-órü*, he is in the waiting, *Sité-órü*, = he dwells in the doing, he is doing.

In the choice of *Ari*, *Ori* or *Iri*, in the case before us, the vocal harmony, or rather the easy cadence, is noticeable, which had influence on one dialect more than another. In writings which pass for pure Japanese *te-ari* is found exclusively. If the assertion of a Japanese scholar¹⁾ is just, which I may not doubt, the dialect of Yédo uses by preference, *irū*, seldom *arū*, whereas that of Miyako generally uses *oru*²⁾. *Tabéte-orū*, to eat; *Nomíte-* (*Nomde-*, *Nonde-*) *orū*, to drink; *Stríte-orū*, to know. Besides, the dialect of Nagasaki has *orū*. When the same writer at one time uses *te-drū*, then again *te-orū*, he seems to pay attention either to the difference of signification which exists between *ari* and *ori*, or to the ease of the cadence. — *Kotode aru*, the fact is. — *Sobáni aru fitó*, some one who is near to. On the other hand: *Tono soba-ni orū fitó*, some one who stands near to the door. — *Inisihéno kotowo kōndōde orū fitó*, some one who is fond of antiquities.

Ari, *Ori* and *Iri* are inflected as deflecting verbs. See § 96, 97, 98.

II. ..*tari*, ..*taru*, the contracted form of *te-ar*)*i*, *u*, in connection with a precedent noun, whether Japanese or Chinese, answers to our verb to be, or exist, when, connected with a word expressing a quality, it forms the predicate, e. g. he is glad. Forms of inflection, the same as of *Ari* (§ 96); *tari* is the closing form, *tārū*, the substantive, as well as the attributive; *taran*, *taran)zu*, *zuru*, *zuran*, frequently occur as forms of the future.

Examples:

臣シ 君 [○]	<i>Kimi kimi tareba, sin sin</i>	
爲 ^レ 爲 ^レ	<i>tari</i> , if the master is a	主 [○] 王 [○] <i>Wqu-siya tārū fitó</i> , a man
臣シ 君 [○]	master, then is the ser-	人 [○] 者 [○] <i>who is a ruler.</i>
臣 [○] 君 [○]	vant a servant.	

タ[○] モ 拂[○] 代[○] *Dai-kinwo faravu sets'mo dou-you taru besi*³⁾, = also at the
 ベ[○] 同[○] フ 金[○] time of paying the price, it shall be just so (it shall be done
 シ 様[○] 節[○] ヲ in the same way).

1) Mr. TSUDA SIN ITSUROO.

2) A native of Yédo also told me: „*Odōkōwa Ori-maru to mousi masi; kodomo onna wa Ari-maru to mousi-maru*,” i. e. The men say *Ori-maru*, women and children, *Ari-maru*.

3) Franco-Japanese Treaty of the 9 Oct. 1858, Art. VIII, al. 4.

尊^タ 徳^ト *Tókū sei-zin tari, tattōki koto Ten-si tari*, as to virtue he is a
 爲^キ 爲^キ *as to worthiness he is a son of heaven (emperor).*
 天^{テン} 聖^{セイ}
 子^シ 人^{ジン}

The spoken language changes this *tari* into *dā*, ぢや, by some written *ヂヤ* (Engl. orthogr. *ja*, Fr. *gia*) *Kore sai-siyo siya (dā) = Kore sai-siyo tari or nari*, 是在所, this is my home. *Korega makotoni sen-nin siya*, this is really a genius. *Soo siya, nai*, is it thus or not? *Ii siya, naika*, is it good or not? *Fataraku monoka*, is he an active man? *Fataraku mono dziya!*, he is an active man¹⁾.

FORMS OF THE PAST TENSE.

(過去, *Kwa-ko*).

The form-words of the past tense are auxiliary verbs of time, by means of which derivative verbs are formed.

§ 79. ...*tari*, ...*taru*, in the spoken language *ta*, contracted from *te-ari*. It, in connection with a verbal root, expresses continuance in the condition or action, which, by the radical form of the precedent verb, is named as something just becoming. >*E-tari*" and >*I have gotten*" are both what is called the completed present tense.

The spoken language shortens *tari* and *tārū* to *ta*, which *ta* has also been admitted into the familiar written language. Opposite to *Ta yā sonová fārūbītāri*, field or garden have become old, is, in the spoken language: *Ta yā sonogā fārūbītā*; opposite to *Fārūbītāru ta yā sono*, field or garden become old, is, in the spoken language: *Fārūbītā ta yā sono*.

Since it is the form of the gerund in *te* or *de* on which, after dropping the *e*, *ari* (or in the spoken language *a*) is grafted, the rules given (§ 72) for the gerund are of application to the perfectum praesens also, in other words: the *e* of the gerund is, in the spoken language, simply superseded by *a*.

<i>Akete</i>	becomes	<i>Aketā</i> .	<i>Yonde</i> (= <i>Yomite</i>) becomes <i>Yonda</i> , read.
<i>Mite</i>	>	<i>Mita</i> .	<i>Nargote</i> (<i>Naravute</i>) > <i>Nargota</i> , learned.
<i>Yuite</i> (= <i>Yukite</i>)	>	<i>Yuita</i> .	<i>Atte</i> (= <i>Arīte</i>) > <i>Atta</i> , been there.
<i>Mas'te</i> (= <i>Masite</i>)	>	<i>Mas'ta</i> , = been.	<i>Maitte</i> (= <i>Mairite</i>) > <i>Maitta</i> , has come.

¹⁾ Compare RODRIGUEZ Élem. p. 84.

Whether the perfectum praesens formed by *tari* have an active or a passive, a transitive or an intransitive signification, depends on the precedent root-word.

Fūné kisi ni tsūku, the ship comes to the shore, it lands; *tsūkitārī*, has come to shore. — *Kisi ni tsūkitāru fūné*, a ship that has come to shore. — *Fūnéwō kisi ni tsūketārī*, one has brought the ship to shore. — *Kisi ni tsūketārū fūné*, a ship, that one has brought to shore. — *Sina-mono wō mōtsi watārī*, to import goods. — *Mōtsi watārī tāru sina-mono*, goods which one has imported.

Instances of the use of the Perfectum praesens.

Koy)e, *uru*, to become thick, fat, corpulent. *M'me amēni koyu*, the plum becomes thick from the rain. *M'mē koyētārī*, the plum has become thick. *Amēni koyūtū m'mē*, plums, that become thick from the rain. *Koyētārū m'mē*, plums, that have become thick. — *Tsuyu kuvā ni tsūkitārī*, dew has attached itself to the mulberry leaf. *Tsuyu* (or *Tsuyuno*) *tsūkitārū kuvā*, leaves to which dew has attached itself. — *Kai-fenwo isi-kabewo tsukite tsiyau-kawo tsurane tari*, along the sea-shore one has built up a wall of stones and placed the houses of the place in a row. — *Mitsiwo satōritārū fītō*, some one who has understood the way (the doctrine). — *Amananō kūtī yōri kitāru fītō fitāini tsūno ari, fūnéni nōritē Yēzi-zennō Fino-ārāni tsūki-tārī; yūēni kono tokōrowō Tsūnō-kā to nādzūku*, men come from the country of Amana, have had horns upon the forehead and sailing in a ship reached Fino-ūra in Yetsizen; that is why people call that place; Tsūnōka (hornshell). — *Ame no yamitārū āsa*, in the spoken language; *yanda asa*, a morning when the rain has ceased. — *Watāksā O tanomini maitta*, I have come to beg you. — 承知シマシタ, *Šoo-tsi si-mas'tu*, I have understood it, I shall not fail.

Remark. The perfectum praesens in *tari*, formed from transitive verbs, as *Ake*, to open: *Tsug)i*, *u*, to pour in; *Ir)e*, *uru*, to make to go in, remains transitive even though expressions, as *Tova aketari*, *Tsiyava tsugitari*, *Fiva iretari*, because they are found translated: the door has been opened, the tea has been poured, the fire has been put in ¹⁾, seem to plead for the passive signification. Opposite to the subject, isolated by *va*, door, tea, or fire, stands as predicate: one has opened, poured, put in.

1) Japanese and Dutch Dictionary, by the Prince of Nakata.

§ 80. The form-word ..óri, ..éru, éreba, deflecting, when in deflecting verbs it takes the place of their verbal element *i*, expresses the continuance in the past, or the praeteritum praesens. — *Más)i, u*, to be; *Maséri*, has been.

Er)i, u [to be distinguished from *Er)i, u*, that as a substantive verb means to choose] is a variation of *ar)i, u* (see § 96), and, just as *ari*, is indicated in old-Japanese by 有. *Eri* is the closing form, *eru* the form of the substantive or attributively used noun; *erame*, *eramü*, = *eran*, the form of the Future. Examples: *Fána sibómü*, the flower fades; *Fana sibomeri*, the flower has faded; *Siboméru fána*, a flower which has faded. — *Um)i, u*, to bear; *Umeri*, to have born. — *Kisakino umeru ko*, the son that the Queen has born; *Kisakino umeran ko*, the son that the Queen shall have born.

Remark. The *eru* used substantively, or attributively is, particularly with the nondeflecting verbs in *e*, superseded by *esi* (§ 81), *etáru* (§ 78) or *erisi* (thus *Akési*, *Aketaru* or *Akerisi*), because the form *Akéru* already exists as a variation of *Akuru*, thus, as participium praesentis.

If it be admitted that, behind *eri* as I suppose, the form *Keri* (§ 82) is hidden, and thus that *Maséri*, by ellipsis has arisen from *Másikéri*, with the meaning of which it is equivalent, then its signification is clearly explained by the origin of the form.

Application of this rule.

..ki becomes *ker)i, u*.

<i>Kiki</i> , to hear;	<i>Kikéri</i> , 聞 ^キ 有 ^キ .	<i>Siki</i> , to spread;	<i>Sikéri</i> , 敷 ^シ 有 ^キ .
<i>Yuki</i> , to go;	<i>Yukéri</i> , 行 ^ユ 有 ^キ .	<i>Iki</i> , to live;	<i>Ikéri</i> , 生 ^イ 有 ^キ .
<i>Saki</i> , to open, v. int. <i>Sakéri</i> , 咲 ^サ 有 ^キ .		<i>Kaki</i> , to write;	<i>Kakéri</i> , 書 ^カ 有 ^キ .

..si becomes *ser)i, u*.

<i>Nasi</i> , to make be; <i>Naséri</i> , 成 ^ナ 有 ^キ .	<i>Yadosi</i> , to lodge; <i>Yadoséri</i> , 館 ^ヤ 有 ^キ .
<i>Nokósi</i> , to make stay behind, to post-	<i>Utsúsi</i> , to remove; <i>Utsuséri</i> , 遷 ^ウ 有 ^キ .
pone; <i>Nókoséri</i> , 還 ^ノ 有 ^キ .	<i>Terási</i> , to make shine; <i>Teraséri</i> , 照 ^テ 有 ^キ .

Remark. The *seri* noticed here is arisen from *si*, the termination of factive verbs, and *eri*; it is to be distinguished from the derivative form *ser)i, u* which is a fusion of the *Kwa-konosi* and *eri*.

..tai (= ti) becomes ter)i, u.

<i>Tátsi</i> , to stand up; <i>Tatéri</i> , 立 ^タ 有 ^リ .	<i>Kátsi</i> , to overcome; <i>Katéri</i> , 勝 ^カ 有 ^リ .
<i>Mátsi</i> , to watch; <i>Matéri</i> , 待 ^マ 有 ^リ .	<i>Utsi</i> , to strike, beat; <i>Utéri</i> , 打 ^ウ 有 ^リ .
<i>Mótsi</i> , to take; <i>Motéri</i> , 持 ^モ 有 ^リ .	<i>Fanátsi</i> , to let loose; <i>Fánatéri</i> , 放 ^フ 有 ^リ .

..vi becomes ver)i, u.

<i>Ivi</i> , to say, to be called; <i>Ivéri</i> , 云 ^イ 。	<i>Nivovi</i> , to smell, <i>v. int.</i> ; <i>Nivovéri</i> , 匂 ^ニ 。
<i>Omóvi</i> , to think; <i>Omovéri</i> , 思 ^オ 。	<i>Avi</i> , to meet; <i>Avéri</i> , 逢 ^ア 。
<i>Sítágávi</i> , to comply, to suit;	<i>Tovi</i> , to ask; <i>Tovéri</i> , 問 ^ト 。
<i>Sítágavéri</i> , 從 ^シ 。	<i>Naravi</i> , to learn; <i>Naravéri</i> , 習 ^ナ 。

..mi becomes mer)i, u¹):

<i>Súmi</i> , to reside; <i>Suméri</i> , 住 ^ス 。	<i>Súsúmi</i> , to advance;
<i>Sidzúmi</i> , to sink; <i>Sidzuméri</i> , 沈 ^シ 。	<i>Susuméri</i> , 進 ^ス 。
<i>Kumi</i> , to bail out; <i>Kuméri</i> , 汲 ^ク 。	<i>Síbomi</i> , to fade; <i>Síbovéri</i> , 萎 ^シ 。
<i>Umi</i> , to bear; <i>Uméri</i> , 産 ^ウ 有 ^リ .	<i>Tsúbomi</i> , to bud; <i>Tsúboméri</i> , 含 ^ツ 有 ^リ .

..ri becomes rer)i, u.

<i>Nari</i> , 成 ^ナ , to become; <i>Naréri</i> .	<i>Komóri</i> , 籠 ^コ , to stick in, <i>int.</i> <i>Komoréri</i> .
<i>Tsumóri</i> , 積 ^ツ , to accumulate; <i>Tsumoréri</i> .	<i>Masári</i> , 益 ^マ , to exceed, <i>Masaréri</i> .
<i>Tsiri</i> , 散 ^チ , to scatter; <i>intr.</i> ; <i>Tsiréri</i> .	<i>Furi</i> , 降 ^フ , to fall down, <i>Furéri</i> .

Examples of the use of the forms ..er)i, u,

[*Tsüdzük*)i, u, to succeed]. — *Tovi-ya akinávi-ya fító súdsini tate-tsüdzükéri*. *Sáredó tokóro dokóroni úrá-mátsimo ari*, the custom-houses and shops (of Simo-noseki) succeed one another in one line. Although there are back-streets also.

[*Más*)i, u, to be; *Maséri*, has been]. — *N... fíméno kamiva NN... nusino kami ya-firo-wani ni narite, miavi-maséri*, as regards the goddess N., the god NN. having changed into a crocodile eight fathoms long, has paired with her. — *Amaterásu kamiva fidárinó mi me-wo aravi-tamávi-si tokini nári maséru kami nari*, the heaven-illuminating god is a god, that came into existence (*nári-maséru*), when (both the creators) had washed their left eyes. — *Kova tsuēni nári-maséru* (or *tsuēni narerisi*) *kami nari*, this is a god that has become a staff.

1) To be distinguished from the auxiliary verb, *Mori*, explained in § 108.

Kakar)i, u, to be suspended. 神代 = 天ト地トノ間ト = 懸カレノ橋, *Kami-yoni ameto tsutsito no avidani kakareru fasi*, the bridge (rainbow) which in the ages, when gods allone existed, was suspended between Heaven and Earth.

[*Okás*)i, u, violate.] — *Oranda-zin ve tai-si fouwó ókásertú Nippon-zin va*, Japanese, who against Dutchmen have violated the law. — *Nippon-zinni tai-si fouwo okasi-táru Oranda-zin va*, Dutchmen, who against Japanese have violated the law ¹⁾.

[*Tamav*)i, u, to condescend, to grant, German *geruhen*, applied to princely persons]. — *Mikotono faki-tamaveru hou-ken*, the costly sword that the prince has or had girded on.

[*Sir*)i, u, to get to know; *Siréri*, he knows. — *Mitsino okonavarezaru ware korewo sireri*, that the way is not practised, this I have gotten to know (this I know).

[*Itár*)i, u, come to (the point any one will reach); *Itáreru*, the having got at, having reached]. — *Sono itareruni oyónde*, getting at it, having reached it, = reaching the non plus ultra. — *Tsiu you sore itareru kana!* oh that one had reached the middle way!

[*Nokór*)i, u, to be left]. — *Nokóru mono*, something that is left. — *Nokóreru mono* or *Nokori-si mono*, something that has remained over.

§ 81. The form-words *..ki* (キ) or *..si* (シ), grafted on the verbal root in *e* or *i*, in the narrative style and in poetry characterise the simple perfect absolute, and, like the Aorist Indic. of the Greek, express the action as completed at a fixed time and without continuance or repetition. *Ki* is the indicative closing-form (= he was); *si*, which passes under the name of *Kwa-kono si* and is to be distinguished from the *Gen-zaino si* (page 107), the form in which the verb appears as noun substantive or even as attributive (as participle, = been); *keme*, *kémü*, *ken*, the future (= shall or may have been).

Ake-ki, *Mi-ki*, *Yuki-ki*, *Ari-ki*, = *aperuit*, *vidit*, *ivit*, *fuit*, he opened, he saw, he went, he was there.

Ake-si, *Mi-si*, *Yuki-si*, *Ari-si*, to have opened it, to have seen it, having gone etc., or, attributive, the having opened, the having seen, etc.

1) *The Treaty between the Netherlands and Japan*. 1858. Art. V, al. 1, 2.

Ake-ken, Mi-ken, Yuki-ken, Ari-ken, = *aperuerit, viderit, iuerit, fuerit*, = he will have opened, have seen, he will have gone, have been.

The action defined by the *Kwa-ko no si* is one, perfect or completed, with relation to the period, that is defined by the predicate verb which closes the sentence. With relation to a present, the time indicated by *si* is thus a simple preterit; with relation to a preterit it becomes, logically, our plusquamperfectum, with relation to a future on the other hand our futurum exactum.

Remark. The elements *ki* and *si* are verbs which signify coming and going and with the precedent verbal root, on which they are grafted, form compound verbs. *Ari-ki* and *Ari-si* thus mean the arrival and the departure of existence; forms which express the idea of having been. Compare the expression: *Nous venons de le dire* ¹⁾.

In the pure Japanese style the *ki* of the past tense is found explained by 來 (*lái*, = to come), or also by 矣, e. g. *Kaheri-ki*, 飯^カ 來^キ, he returned, and it mutates with *nu* and *tsu* (see § 84, 85).

As substantive verb with the meaning of come, *Ki* has the forms of *Ku*, *Kuru*, *Kite* etc., whereas *Si* with the meaning of go away occurs in *Sin*)*i*, *u*, *uru*, die; *Sin*)*i*, *iru*, to be dead; whence *Siri-ne*, dead rice (*Oryza sterilis*); *Me-siri*, dead to the eyes, = blind; *Mimi-siri*, dead to the ears, = deaf. Derived from *Si*, is the continuative form *Sar*)*i*, *u*, to go away.

Ken, old-Japanese *Kémü* (= shall have been), is indicated in writing by 監^カ (*Kan*), and — by Japanese scholars themselves — explained as a word that »brings the past into doubt” ²⁾.

Examples of the use of *Ki* as closing form:

而 ^ヲ	並 ^ニ	此 ^コ	
隱 ^{カクレ}	獨 ^{ヒトリ}	三 ^ミ	<i>Kono mi fasirano kamiva mina fitóri gami nari-masite, mi</i>
御 ^ミ	神 ^{カミ}	柱 ^{ハシラ}	<i>miwo kákusi tamavi ki, these three Kamis were solitary</i>
身 ^ミ	成 ^{ナリ}	神 ^{カミ}	<i>Kamis, and kept their persons (themselves) concealed.</i>
矣 ^キ	坐 ^{マシ}	者 ^ハ	

¹⁾ Here, is to be remarked what is mentioned by *The Notitia linguae Sinicae of Premare*, by J. O. BRIDGMAN, page 54, about 來 *lai* and 去 *kis*.

²⁾ ケンハ 過^カ 去^キ コヲ 疑^{カガミ} フノ 辞^{ハジメ} ヲン *Wa-gun Siwori*, under *Ken*.

a) Examples of the use of the form in *si* as noun substantive:

Ko-zinno iveri-simo samo arinu besi, also what the ancients have said (of it), must have been of this nature. — *Iveri*, continuative past form of *Ivi*, *Ii*, to say. — *Samo*, = *Sikámo*, so, in this manner.

As noun substantive the form in *si* is declinable, thus:

1. *Ari-siva*, the having been, or what has been. *Ari-simo*, also what has been (subjective substantive proposition). — *Nokorisi kavikono siygu* (性^レ) *asiku nari simo kono yûe naran*, this may be the reason why the silkworms remaining have become bad of nature.

2. *Ari-sini*, 3. *Ari-siniva*, 4. *Ari-site*, while there has been.

5. *Ari-si yori kono kata*, since there has been.

6. *Ari-si-yûé*, *Ari-si-kara*, 7. *Ari-sini yorite* or *yotte*, while, or as there has been.

8. *Ari-sikaba* (= *Ari-si-sikaba*), whereas or since there has been. — *Motome-sikaba*, *Yomi-sikaba*, *Narai-sikaba*, *Mi-sikaba* ¹⁾, as one has sought for, read, learned, seen. *Ari-sika-tomo*, though there has been.

9. *Ari-si nari*, = it has been there.

10. *Ari-si koto ari*, *Ari-si to ari*, = it is fact (*koto*) that there has been. — *Ari-si to kaya*, it may be that there has been.

b) Examples of the use of the form in *si* as noun adjective:

Nokori-si kaviko, the remaining silkworms. — *Sari-si Fotôke*, the departed Buddha. *Sar)i, u*, to go away. — *Kono tanewo motome-si fitô mare nari*, people who have procured this seed, are rare. — *Kan-ki wo sinogi si* (or *sinogi târu*) *reino koto*, the manner in which people have kept off the frost. — *N...ga norisi fûné*, the ship in which N... had sailed. — *Ame furazu* " *fi-no kasanareba*, " *take-si ta mo*, " *maki-si fatake mo* " *asa gotoni sibomi kare-yuku*, = when there is a repetition of not rainy days, then not only the burned field, but also the sown plough-land fades, and dries up every morning — it becomes more faded and drier every day. — *Sikáruni Tenno kakoni ya ariken*, he will thus have stood under Heaven's protection.

The *Kwa-kono si* shows itself also in both the words *F'gási*, pron. *F'ngási*

1) By this, is what RODRIGUEZ page 66 line 7 from bottom says explained: „Le conjonctif a encore une forme particulière à la longue écrite, c'est *sikaba*, que l'on ajoute aux radicaux de tous les verbes, comme *motome sikaba*, *yomi sikaba*, *narai sikaba*.”

and *Nisi*, = East and West, *Fingási* being a contraction of *Fino-múkái-si kata*, = the side on which the sun has come to meet, and *Nisi* an abbreviation of *Fino ínt-si kata*, the side to which the sun has gone away.

§ 82. ..*ker*)i, u (= *ki* + *eri*, = has been), the deflecting continuative form of *ki* (= was), characterises the perfect present tense. Forms of inflection, the same as those of *eri*, thus:

Keri, *Kesi*, closing-form, = has been.

Kérü, form of the verb, used as substantive and adjective, = the having been, or having been; ... *Keru nari*, has been.

Kerebá, as, when, since it has been.

Keredomo or *Kerutomo*, although it has been.

Keran, commonly *Ken*, shall have been. — *Keraba*, if it has been.

Keráku, adverbial form, = as has been, e. g. *Ii-keraku*, as it has been said.

Keraz)i, u, negative, = has not been.

Ari, there is; *Ari-ki*, there was; *Ari-keri*, there has been.

Ideographically *keri*, *keru* is expressed by 來了, phonetically by 梟, the name of a bird; that cries *géri géri* and therefore is called *Keri* in Japan. 梟了則 stands for *Kereba*.

The adjectives in *ki* and *siki* (pp. 105—107 and 109), which form a continuative present in *kári*, instead of *kari* assume *keri* for the form of the praesens perfectum.

Taka)*ki*, *ku*, high; *Táka-kár*)i, u, is high; *Táka-keri*, was high.

Be)*ki*, *ku* (可), possible; *Be-kari*, is possible; *Be-keri*, was possible.

Na)*ki*, *ku*, (無), without, ..less, *Na-kári*, there is not; *Na-keri*, there was not.

Distinguish: *Urésád kagiri nasi*, = the joy is boundless; — *kagiri nakári*, = is continually boundless; — *kagiri nakeri* or *nakesi*, = was boundless; — *kagiri nakari-keri*, = has been continually boundless.

Since this distinction is confirmed by the Japanese spoken and written language, as will be seen by the following examples, we hesitate to agree with the opinion of those ¹⁾, who declare *kari* and *keri* to be identical. Nevertheless, we leave the spoken language of Yédo full right to use *keri*, where *kari* is meant.

¹⁾ R. BROWN, *Grammar*, XXIII § 20.

Examples of the use of these forms.

[*Yásuki*, light, easy]. — *Nippon sei vá tsűdzűká ndkű ki-teu suru koto ydsu-kári kéri*, the unmolested return of the Japanese army was easy.

[*Nari* (*Nare*), to become]. — *Sono rei-kon ke site kaviko-to narikeru to kaya*, her soul transforming will have become a silkworm.

[*Siróki*, white]. — *Sei-nei Ten-wau mumare nagaranisite mi kusi sirokari kereba*, *Siragano Ten wqu to nadzuke tatematsuru*, as Emperor Seinei's hair was white at his birth, they have called him Emperor White-hair.

[*Tsiisaki*, small]. — *Mayu tsiisakereba, ito fosokusu*, if the silk-cocoon was too small, the thread is too fine.

[*Asiki*, bad]. — *Kore yori te-ire asikereba, notsini iro-irono yamavi to nari*, as from that point, the treatment (of the silkworm) was bad, afterwards it gets to different diseases (different diseases arise).

[*Yoróski*, good]. — *Ano kodzűkaino tsűtűmega yoróskerebá, watakűsiwa nagákű tsűkűde-maşoo tó ōmúi-mášű*¹⁾, = that servant's services having been good, I think I shall keep him.

Nanu-ka tatsu-besi to ari-kereba, mina-mina yorokobi isami-keri, as we were to depart on the seventh day, every one was full of joy and courage.

§ 83. ...*tari-ki*, ...*tari-si*, fut ...*tari-ken*; ...*te-ki*, ...*te-si*, fut ...*ten*. By grafting the form-word *ki*, *si*, *keri* on the continuative form *tari* (§ 79) the forms *tari-ki*, = he was being; *tari-ken*, = he shall have been; *tari-keri*, = he has been, are obtained.

The poet supersedes *tari-ki*, *tari-si*, *tari-ken* with *te-ki*, *te-si*, *ten*, also *Omóvi-tesi* and *Tsikávi-tesi* are considered to be equivalent to *Omóvi-tarisi* (having thought) and *Tsikávi-tűrisi* (having sworn)²⁾.

Wasuraruru " *miwoba omovűzu*; " *tsikavi tesi*

Fitono inotsino " *osikumo aru kana!*³⁾.

I do not think of myself as being forgotten; oh! the charmingness of the life of the man who has sworn (love) to me, exists still!

§ 84. [...*ni*], *nu*, future *nan*; [*nuri*], *nuru*, *nureba*, future *nuran*.

Ni, a deflecting auxiliary verb of time, come, by aphaeresis, from *ini*, *inu*,

1) R. BROWN'S, Japanese Colloquial N°. 589.

2) *Wa-gun Siwori*, unter *Tesi*.

3) *Hiyaku-nin*, N°. 38.

= to go away (往. 去), and expressed in the old written language, by 去 (to go or pass away), grafted on the root of a verb, by which its termination *e* fuses with *nu* into *enti*, and the termination *i*, with *nu* into *intü*, implies the passing away of a condition or of an action, i. e. the action coming to an end. Whereas *Ake* denotes the "opening" as an action first beginning, and *Ake-oru* "continuance in the opening," *Ake-taru* "to have opened;" *Akenu* proper to the old written language, denotes "the ending of the opening." *Sidzumi*, to sink; *Sidzuminu*, it sinks away, it goes away into the depth. *Fate*, disappear; *Fi iri fatenu*, the sun sets (and) disappears. *Iri*, to go in, appears here as coördinated, in the indefinite root-form (see § 68). The rule on coördination excludes the use of the root-forms *ni* and *nuri*; since, however, they form the basis of further derivatives, they must be first brought under notice here.

SYNOPSIS OF INFLECTED FORMS OF THE AUXILIARY VERB *Ni, Nu, = TO PASS*
OR GO AWAY.

	Aorist of the Present.	Continuative Preterit.	Aorist of Preterit.	Continuative Preterit.
Rootform	[Ni.]	[Nuri.]	Ni-ki, 去來, <i>went away.</i>	Ni-keri 去來, <i>has gone away.</i>
Closing-form	Nu, 去 ^ヌ.	. . . . .	Niki.	Ni-keri, Ni-kesi.
Noun substantive or attributive.	. . . . .	Nuru, 去 ^ル , <i>passing away.</i>	Ni-si, 既去, <i>gone away.</i>	Ni-keru, <i>having gone away.</i>
Gerund	Ni-te, 去 ^{ニテ} 而 ^ニ .	Nurete.		
Local .....	. . . . .	Nureba, <i>on pas- sing away.</i>		
Preterit	Ni-tar)i, u.			
Future.				
	Namü, ナム, Nan, ナン, 將去, <i>shall go.</i>	Nuramu, Nuran, <i>shall be going.</i>	Ni-ken, <i>shall have gone away.</i>	Ni-keran, Ni-kerasi, 去來, <i>shall have gone away.</i>
Conditional form...	Naba, 也則, <i>if it go.</i>	Nuraba, <i>if the passing away shall be.</i>	. . . . .	Nikeraba.

The auxiliary verb *Ni*, *Nu*, *Nuru* (to go away) is distinguished from the substantive verb *Ni* (to be) in-as-much as the latter has the appositive definition what something is, before it in the form of a noun. (See § 100. I.).

Remark. 1. Attention must be paid to the three forms of the future *nan*, *nuran* and *niken*. From their derivation, as it appears in the synopsis, the logical result is, that they must have the signification there noticed: and this conclusion is confirmed by the definition which the *Wagun Siwori* gives of the three forms.

1. *Nan* *va mi-raiwo kakete iwu kotoba nari*, i. e. *Nan* is a word used with a view to the future.
2. *Ran* *va gen-zaiwo utagavuno kotoba nari*, i. e. *Ran* (= *Aran*) is a word which brings the present into doubt (should it be?).
3. *Ken* *va kwa-kowo utagavuno kotoba nari*, i. e. *Ken* is a word which brings the past into doubt (should it have been?).

Remark 2. Since *r + n* by assimilation becomes *nn*, *Owari-nu* (= it ends) passes into *Owannu*, オワヌ, being the auxiliary verb *nu* (去^ヌ) with a view to this example, called *Owannuno Nu* or the *Nu* of *Owannu*.

Instead of *Ari-nan* (there shall or may be), in the dialect of Yamato *Ara-nan* also occurs for euphony.

Examples of the use of the auxiliary verb *ni*, *nu*.

[*Nu*.] *Fatova takani öwärgte Sjackson-no fudokóro-ni tóbi-iri nu*, the dove, pursued by the falcon, flew into S'akya's lap. — *Soreyori Sadove tsuki-nu. Mata zyun fuu arazareba, ni zyu fi-meyo tou-riu-su*, thence they came to the island of Sado. As again there was no favorable wind, they stayed there till after the 20th day. — *Umi-nite kazení aterare, kwan-gun riwo usinavúte, Zin-muno mi iroje san nin* (御^ニ兄^イ三^ミ人^ニ) *tokóro dokóro nite use-tamavinu*, as they were overtaken by wind at sea, and the government's troops lost the advantage, Zin-mu's three elder brothers were lost at different places. — *Kami-agari-si masi-nu*, he (the prince) has gone on high (died). *Agari*, going up; *Si*, do. — *Ko-zinno iverisimo samo ari-nu besi*, also what the ancients have said, will have been so.

[*Nuru*.] *Yqu-sanwo set-šoö* (殺^ス生^ス) *no waza kokóroye-nuru fito mo arinu besi*, it may be that there were people, who considered the breeding of silkworms a murderous occupation. — *Fisásiku kai-dei ni fanberi-nuru aida*, „during my long stay at the botton of the sea,” the beginning of a speech by the sea-god, when he showed himself before the other gods.

[Nan.] *Midzūkara matsurovi-sitagavi-namu*, or: *Midzūkara matsurowi-namū* (自_ミ 服_フ 矣_ニ), one will come under subjection of oneself¹⁾. The poet, instead of *Matsi-nan*, he will wait, uses *Matanan* also.

[Naba.] *M'mava fikare-naba*, *asiki mitsinimo iri-nu besī*, if the horse is led, it may have turned into even a bad road.

[Nureba.] *Fide-yorimo Tsiygu-zen sūdēni yabure-nureba*, *sadamete Dai-Min yori sukuvān-kotowō omōnhakārīte*, Fide-yori considering that, when Tschao-siēn should at last have been brought under subjection, help would certainly come from China.....

[Nuran.] *Fūrūki ivaya iku-yo fe-nuran?* the old stone house, how many ages may it still last? 古_コ 窟_ク 幾_シ 世_セ 將_シ 經_ネ. From the Chinese translation annexed, it appears that by *fe-nuran* the future (may last) is intended, whereas by *fe-niken* the fut. exactum (shall or may have lasted) would be indicated.

The poet, instead of *nu*, uses *yuku* (行_ユ), = goes, probably to fill up his verse, e. g. *Mākisi fatākemō sibomi kare yuku*, even the corn land, where one has sown, goes to fade (and) to dry up.

§ 85. ..*tsū*, *tsūtsū* (ツ . ツ); ..*tsur*i, *u*, *eba*, future an, an auxiliary verb of time proper to the Yamato dialect and the narrative style, and as such, grafted on the root, as well as on the future form of a verb, it expresses the going away of an action, or of a condition, and characterises the past time absolute. *Tsu*, *tsuru* passes as a variation of *nu*, *nuru*²⁾ (§ 84). As predicate closing-form of a proposition *tsu* (or mostly *dzu*, ツ) is in use by preference, in the dialect of the districts from Owari to Yēdo³⁾.

Tsūtsū, as a doubling of *tsu*, implies the repetition (iterative form), *omōvī-tsūtsū* being made equivalent to *omōvītsū-omōvītsū*, = I thought and thought. *Tsurī*, continuative, = has been; *tsuru*, = having been; *tsūrdn* (*tsūrdmū*), = shall have been.

In the old rebus-writing *tsuru* lurks under the character 綴, which means *tsudzuru*, = to sew to; *Mi-tsuru*, to have seen, is denoted by 見綴; *Kiki-tsuru*, to have heard, by 聞綴. — Most common are the expressions 云_ク ツ,

1) *Nippon-ki*.

2) *Tsuru* is also considered as a modification of *te-aru*. — „*Te-aru, te-are*“ wo *tsudzumete „tsuru, tsure*“ to *tsu*, i. e. contracting *Te-aru* and *te-are*, one says *tsuru, tsure*. *Wagon Siwori* under *Tsuru*.

3) *Wa-gun Siwori*, under *Tsu*. Vol. 16. p. 1. recto.

Iitsū, said; 見^ミ也^ナ *Mitsū*, seen; 聞^キ *Kikitsū*, heard; 思^{モト} *ōmōvitsū*, thought; 暗^ク *Kurāsitsū*, become dark.

Examples of the use of these forms.

坐^マ 御^ミ 惡^{ニク} ○
也^ナ 靈^{タマ} 給^{タマフ} 此^コ 者^ハ 因^ヨ
上^ウ 而^ニ 成^{ナリ} 穢^{ケレ} 下^カ

Kova kegare wo nikumi-tamavu mi-tama ni yorite nāri masitsū, this (goddess) has arisen, as an emanation from the spirit detesting uncleanness.

Remark. In the same author, instead of *nari-masitsu* (= has arisen), *nari-maseri*, *nari-maseru nari*, and *nareru nari* alternately occur. (Compare § 80).

Inūru tosi NN. ni towaresi koro, kasikono fuu-dowo kiki tsu, when, last year inquiry was made of NN., I heard of the manners and customs of that country. — *Kono Kamino mi sudzi simoni sirūsitsu* or also *siruséri*, = as to the pedigree of this Kami, one has made mention of (it) below ¹). — *Dasa yosasi tokoroni yuite, Ten-wquno sono tsūmawo tsukavasitsuru kotowo kikite, tasūkéwo moto-mento omōvū* ²), when Dasa, going to the place of his destination, heard, that the Emperor had had his wife sent to him, he begun to think of seeking help (for her). —

Fototógisu || náki tsūru kátawó || nágamúreba,

Tída áriákenó || tsukizó nokórerú ³).

If I look towards the side, where the cuckoo has called,

Then, there only the moon has remained shining by clear daylight.

Nokoréru fánava || kevu mo tsiri tsutsu,

Waremo ukitaru || yowo sugusi tsutsu.

The remaining flower, has been strewed to day (leaf for leaf).

Oh I too have passed the floating time of life (step by step).

Fuzino taká-nent || yuki vá furi tsutsu.

On the high top of the Fuzi it has snowed (repeatedly).

Remark. In writing, *tsutsu* is frequently expressed by 𐤀, a sign used for *Nagára*, = in the midst of, while (Chapter VIII. III. 2). Probably some identify this *tsutsu*, with the *dzutsu*, = at a time, treated in § 35, p. 145.

¹) *Sudzi*, the object of the transitive *sirusi*, to mention, is, by inversion, placed before the verb.

²) *Nippon-ki*, 14, 12.

³) 百人一首 *Hiyaku-nin issu*, N^o. 81.

§ 86. SYNOPSIS OF THE INFLECTED FORMS.

	Nondeflecting conjugation.		Deflecting conjugation.
	ROOT-FORM, declinable.		
	AKE, open.	MI, see.	YUKI, go.
Imperative = Vocative	Ake, open.		Yuke, go!
	Akeyo, >	Miyo, see.	Yukeyo, >
	Akei, >		Yukei, >
	Akero, >	Miro,	Yukero, >
Terminative	Akeni, to opening, to open.	Mini, to seeing, to see.	Yukini, to going, to go.
Instrumental, Modal (Gerund).	Akete, by opening, opening.	Mite, by seeing, seeing.	Yukite (Yuite), by going, going.
Isolated.	Akete va, } as one Akete wa, } opens.	Mite va, } as one Mite wa, } sees.	Yukite va, } as one Yukite wa, } goes.
Concessive.	Aketemó, though one opens.	Mitemó, though one sees.	Yukitemó, though one goes.
With suffixes definitive of time.	Akete kara, } after the > yori, } opening. > notsi, }	Mite kara, } after the > yori, } seeing. > notsi, }	Yukite kara, } after > yori, } the > notsi, } going.
Local, isolated.	Ake ba (= Ake + ni + va), as one opens.		Yuke ba (= Yuke + ni + va), as one goes.
Concessive.	Akedomo (= Ake + ni + tomo), though one opens.		Yukedomo (= Yuke + ni + tomo), though one goes.

INDICATIVE CLOSING-FORM.

Aku, one opens. Miru, one sees. Yuku, one goes.

SUBSTANTIVE AND ATTRIBUTIVE FORM.

	Akeru or Akuru, 1. the opening, 2. opening.	Miru, 1. the seeing, 2. seeing.	Yuku, 1. the going, 2. going.
	Akeru vá, } the opening, Akeru vá, } that o. opens	Miru vá, the seeing, that one sees.	Yuku vá, the going, that one goes.
	> mó, though opening.	Mirumó, though seeing.	Yukumó, though going.
Terminative	Akuruni, to the opening, to open.	Miruni, to the seeing, to see.	Yukuni, to the going, to go.

	Nondeflecting conjugation.		Deflecting conjugation.
Local, isolated.....	Akuruni va, <i>on the opening, as one opens.</i> Akureba, <i>as one opens.</i>	Miruni va, <i>on the seeing, as one sees.</i> Mireba, <i>as, or if one sees.</i>	Yukuni va, <i>on the going, as one goes.</i>
Concessive.....	Akurédomó, <i>though one open.</i> Akuru tó yédomó, <i>though one opens.</i>	Mirédomó, <i>though one see.</i> Miru to yédomó, <i>though one sees.</i>	Yuku to yédomó, <i>though one goes.</i>
PRETERIT.			
Attribut. and declinable substantive form.	Akeki, <i>he opened.</i> Akesi.	Miki, <i>he saw.</i> Misi.	Yukiki, <i>he went.</i> Yukisi, Yukesi.
Continuative.....	Akeker)ji, u, <i>has opened.</i>	Miker)ji, u, <i>has seen.</i>	Yukiker)ji, u, <i>has gone.</i> Yuker)ji, u, <i>eba.</i>
Future	Akeken, <i>shall have opened.</i> Aketar)ji, u, △ Aketa, <i>has opened.</i>	Miken, <i>shall have seen.</i> Mitar)ji, u, △ Mita, <i>has seen.</i>	Yuken, <i>shall have gone.</i> Yukitar)ji, u, △ Yukita, Yuita, <i>has gone.</i>
FUTURE			
Conditional.....	Akemu (<i>old Jap.</i>)	Mimu.	Yuka mu.
	Aken, <i>shall open.</i>	Min, <i>shall see.</i>	Yukan, <i>shall go.</i>
	△ Akeo, <i>shall open.</i>	△ Min, also Miyoo.	△ Yukao, △ Yukoo.
	Aken to s)ji, u, <i>to be about to open.</i>	Min to s)ji, u, <i>to be about to see.</i>	Yukan to s)ji, u, <i>to be about to go.</i>
	Aken tote, <i>syncope of Aken to s)té, being about to open.</i>	Min tote, <i>syncope of Min to s)te, being about to see.</i>	Yukan to te, <i>syncope of Yukan to s)te, being about to go.</i>
	Akeba (= Aken + ni + va), <i>on being about to open, if one open.</i>		Yukaba (= Yukan + ni + va), <i>on being about to go, if one go.</i>

CAUSATIVE OR FACTIVE VERBS IN *Si* OR *Se*.

§ 87. The causative verbs, which denote a causing to take place or a carrying out of the action, such as our raise (make rise), drench (make drink), are formed by means of the deflecting verb *si*, *su*, future *san* (爲^レ), = to do. In nondeflecting verbs in *e* or *i* this *si* is suffixed to the root, by which the derivative forms *esi* or *isi* (or sometimes instead of *isi*, *osi* and *usi*) arise, whereas in deflecting verbs their termination *i* at the same time passes into *a* (or sometimes, for vocal harmony, into *o*, see § 76), by which the derivative forms *asi* or *osi* are obtained; e. g. *Yuki*, to go; *Yukási*, make go. *Noki*, to go back; *Nokosi*, to make go back. — The verbs, which have *ori* or *uri* as continuative form (see § 88), have *osi* or *usi* as their causative form. In § 103 *Si*, to do, is treated as a substantive verb.

Sometimes nondeflecting *se*, *suru*, future *sen*, takes the place of *S)i*, *u*. *Se* passes for a syncope of *sim*: *uru*, future *en*, 令^レ, = have do. See § 88. *Ivase*, have say, *Kikase*, have hear, are at least in the *Manyo siu*, explained by 令^レ言^ハ and 令^レ聴^キ.

The following may serve as examples of the derivation of causative verbs:

1. *Káy)e*, *eru*, 歸^ル, to return, *v. i.*; *Kayes)i*, *u*, to make turn back, to return, *v. tr.* In Yédo: *Kairu*, *Kaisu*.
2. *M)i*, *iru*, 見^ル, to see; *Mis)e*, *eru*, *uru*, to make see, to show.
3. *N)i*, *iru*, 似^ル, to resemble; *Nis)e*, *eru*, *uru*, to make resemble, to imitate.
4. *Yuk)i*, *u*, 行^ク, to go; *Yukas)i*, *u*, to make go.
5. *Ugok)i*, *u*, 動^ク, to move, *v. i.*; *Ugokas)i*, *u*, to move, *v. tr.* to make move.
6. *Nom)i*, *u*, 飲^ム, to drink; *Nomas)i*, *u*, to give drink (*Fútó ni mizu wo*, water to somebody).
7. *Yásüm)i*, *u*, 休^ム, to rest, *v. i.*; *Yasümas)i*, *u*; also *e*, *uru*, to rest, *v. tr.*; contracted *Yasunz)i*, *u*.
8. *Si*, 去^ル, to go away; *Sas)i*, *u*, 使^サ 差^サ, to make go away, to send, to dispatch (a messenger).
9. *S)i*, *u*, 爲^ル, to do; *Sas)e*, *uru*, to make do. *Ne-sase*, to make sleep.
10. *Kudz)i*, *uru*, 崩^ル, to fall, descend. *Kudás)i*, *u*, to make fall, to precipitate, *v. tr.*
Kudári, 行^ク, go from above to below; a line of Japanese writing.

to be, to give existence to anything) to *Na* (名^ナ), = name, but derive it from *Ni*, = to be, the soundness of such a derivation is pleaded for, not only by the analogy of the Latin factivum *facio*, which comes from *fi*, or the Sanscrit *bhāvayāmi* derived from *bhū*, to be; but the Japanese causative verbs themselves concur in supporting it. Thus we are of opinion also, that *Asobasi* (= to please) is a causative form, whereas the Japanese philologists¹⁾ see in it a contraction of *Asobi*+*masi* (遊^{アソビ}坐^{マス}), = to be pleasing oneself; an opinion with which we could agree, if the passive form *Asobasare*, = be pleased, an ordinary expression of politeness, did not make us suppose a causative *Asobasi* (= to please), as a logical necessity.

The causative verbs derived from intransitive verbs have the object, which is made active, in the accusative before them. *Tsukiva sirowo terāsu*, the moon makes the castle shine, enlightens it.

Examples of the use of the forms.

*Tsitsi korewo nasi, ko korewo nobu*²⁾, the father originates it, the son continues it. — *Kimi takawo tobāsu*, the prince lets the falcon fly. — *Is-sekiwo motte korewo tsukuri nasi-tāri*, one has made this out of one stone. — *Tomiva ōkuwo ūrāvōsi, tōkūva miwo ūrāvōsū*³⁾, riches moisten (quicken) the house, virtue, the person. — *Zin-siyavā saiwo mōtte miwo ōkōsi, fu-zin-siyava miwo motte saiwo ōkōsū*⁴⁾, the humane man uses his fortune to exalt himself, the inhumane man his person to push his fortune higher. — *Midare, sidzūmarazaruwo yasūnzi otōsu*, he quiets and subdues those, who behave disorderly and unquietly. — *Seki-siwo yasūnzārū ga gotōsi*⁵⁾, it is as if one quieted a suckling. — *Kimini tsūkáyuru tokiva sūnavātsi inōtsiwō tsūkūsu*, when (I my) prince serve, then it is with all my life. — *Kotoba wo tsūkūsu*, to exhaust his language, i. e. say all that is to be said. —

其^{ソノ} = 盡^{ツク} ^{不^ズ} ^{得^ズ} *Sono kotobawo tsūkūsu kotowo ézu* (pron. *édzu*)⁶⁾, he does not get (he does not succeed in) exhausting his reasonings.

1) *Wagon Siwori*, under *Asobasu*. *Yamato Kotoba*, II. 42, r.

2) *Tschung yung* 13.

3) *Dai Gaku*. VI. 2.

4) *Dai Gaku*. X. 20.

5) *Ibid.* IX. 2.

6) *Ibid.* IV. 1.

CAUSATIVE VERBS IN *Sime*.(下^ケ知^ス言^フ, *Ge-dzi-suru kotoba*.)

§ 88. The causative verbs in *sime* denote that an order, or in a less commanding tone, inducement is given to do an action or realise a condition. They are formed according to the same rule as the causative verbs in *si*, i. e. the causative *si* or *se* is superseded by the verb *Sím)e*, *u*, *uru*, *ureba*, gerund *Símete* (contracted *síte*), future *Simen*, to charge, 命^ス. 令^ス.

Ake, to open;*Ake-síme*, to make open.*Tairag)e*, *uru*, to subdue;*Tairage-símé*, to order to subdue, to make subdue.... *s)e*, *uru*, do (termination of verbalized Chinese words);... *se-síme*, to charge to do, contrive that one does, have done.*Nasas)i*, *u*, to have made;*Nasa-síme*, to order one to have made.*Ye-sas)i*, *u*, to cause to get;*Ye-sasíme*, to contrive to have gotten.*Ari*, there is;*Ará-síme*, to order that there be.*Nakari*, there is not;*Nakará-síme*, to order that there be not.*Mátsuri*, wait upon, to worship;*Mátsürá-síme*, to order to worship.

When *Sime* unites with the causative verbs in *si* a syncope takes place: from *Kavési*+*símé* comes *Kavésíme*, to have sent back; from *Yukási*+*símé*, *Yukasímé*, to order to let (him) go.

Examples of the use of the forms.

Kuniwo tairage-símü, he orders the country to be subdued. — *Tsükaviwo kave-símu*, he orders the ambassador to be sent back. — *Kava-kami korewo mite, tsükúsiki onna narito ómóvi, tádzüsávéte is-syuku* (一^ツ宿^スセ) *se-símu*, *Kava-kami*, seeing him, he thinks that he is a beautiful maiden, leads him by the hand, and charges him to stay the night. — *Yase-kiwo nivakáni sei-teu* (成^ス長^ク) *se-símén* to *te*: *koyásiwo tsüyóku-sü bekarázu*, to make lean trees grow quickly, one may not manure too strongly.

達^タ身^ミ欲^ホ
 他^タ者^ハ達^タ
 人^ニ先^チ
 令^シ己^レ

*Onóregá miwo tassento hosstürébá**Máulzú ta-ninwo tasse-síme yó.*

Will you advance yourselves,

First let others help themselves forward.

Fitóni yeki (益) *ard-simurtiwo sen-itsi* (專 —) *tó su*, to manage that there be much advantage for others, I consider the only object. — *Küvanókiwo kiru koto nákará-sime*, order that the chopping of mulberry-trees do not take place! — *Kamiwo mátsuri*, to worship a Kami; *Kamiwo matsurá-simu*, he gives order to worship the Kami. — *Tor)i, u*, to take; *Torá-sime*, to have it taken. — *Sore takava karini motsivite*, *toriwo torá-simuru tori nari*, the falcon is a bird, that is used for the chase, and (by which) people have birds caught. — *Fakári*, to consider; *Fakará-sime*, to charge to consider. — *Kumáosowo útsu kotowo fakara-sime*¹⁾ *tamavu*, the Emperor has it taken into consideration to beat the (hostile) Kumáoso.

Ni, to be; *Nas)i, u*, to make be; to produce; *Nasási*, make produce; *Nasá-sime*, charge to have made. He, who orders, charges a second person to have something done by a third. That then is the reason, why *Nasásime* plays so important a part in the courtly style; it is the same as if it were said that a prince gives order, to take measures that something be done. — *Kákú-teiwo nasásimeri tó ári*, it is (said) that the Emperor N. has given order, that the wrestling games be held. — *Tsurugiwo sadzükete*, *Ten-koquwo korosásimento su*, handing him a sword, he will have the Emperor murdered.

Remark 1. The object, which precedes the verb in *sime* in the Accusative, Dative or Local, is, as appears from the examples quoted, the object of the action ordered, not the person who is ordered. If the latter is admitted into the sentence then the old style allows him, as a remote definition, to precede in the Accusative, e. g. *Sükunewo fakárü kotowo okónavásimü*, (the prince) orders Sukune to hold council. The new style uses the turn of phrase: "by ordering Sukune he has council held," and supersedes *simate* (ordering) by the syncopated form *síte*; thus *Sükunewo site* (= *simate*) *fakaru-kotowo okonavásimu*. — *Ten-wá Nunaki Iri-fimewó sité N.N. kamiwo mátsurásimu*, the Emperor charges the Lady Nunaki and has the god N.N. solemnly whorshipped.

祭^サ之^ノ人^{ヒト}使^シ天^{テン}下^カ
 祀^シ人^{ヒト}使^シ天^{テン}下^カ
*Ten-kano fitówo site . . sai-sini tsukavu matsurásimu*²⁾, the people of the realm are let pay their respects at the feasts.

1) Not *fakarisime*, as in the original state.

2) *Tschung-ying*. XVI.

害ガイ並ナリ至シ 爲ヲ國クニ家カ蓄サヘ 小コ人ジン之ノ使シ *Seu-zin wó síté, kotú-kawo osámé-símürebá, sai-kai nārābi itárū¹⁾, if one let a man of mean character govern the country and people, calamity and misfortune rise to the top.*

Tšoo žu (長壽) no moto-wi wo ye-sasimen tamé, to manage that one gets the foundation of a long life. — N... wo tsukavasíte Idžūmono Oho-yásironi šed-mürü tokórono kan-takárawo tadasásimü, (the Emperor) sends N... and lets the Kami-treasure be inspected, which is kept in the Great chapel of Idzumo. — Tamini takavesi uyuru kotowo osivésimu, he (the Emperor Shin-nung) lets the people be taught ploughing and planting.

Remark 2. Site, = šiméte, is also superseded by mei-site (命ジテ) or rei-site (令ジテ), = giving order to..., with a precedent Dative. — M.. to iwu Dai-siyau-ni méi-zíté N..wo itásimü, giving order to the general named M.. he lets N.. be beaten (battle be given him). — 庶民ニ令ジテガヒコヲカハシメ タマフ, (the prince) giving order to the people, lets silkworms be bred.

THE PASSIVE FORM.

§ 89. The Japanese language expresses the idea of "to be rewarded" by an active form, which answers to "get reward" and by means of the nondeflecting verb *e* (得^エ, = to get, appropriate) forms derivative verbs, which signify the appropriating of an action coming from without. The Japanese passive verbs, thus, in nature and form, are derivative active verbs; therefore mention can be made only of the manner in which they are derived, but, by no means of passive forms of inflection, for *e* follows the nondeflecting conjugation.

According to their derivation the passive verbs are arranged in three classes:

I. 1. All deflecting transitive verbs in *i* can become passive, when their verbal element *i* is superseded by *e*, *u*, *eru*, *uru*, e. g.:

Yaki, ヤキ, to burn; *trans.*

Yaké, ヤケ, to be burned, to burn oneself.

Kiki, キキ, to hear;

Kiké, キケ, to be heard, to sound.

Saki, サキ, to tear;

Saké, サケ, to be torn.

1) *Dai Gaku*. X. 23.

<i>Yomi</i> , ヲヰ, to read;	<i>Yome</i> , ヲメ, to be read.
<i>Umi</i> , ウヰ, to bear, bring forth;	<i>Ume</i> , ウメ, to be produced or born.
<i>Ari</i> , アリ, to exist;	<i>Are</i> , アレ, to become.
<i>Nari</i> , ナリ, to be;	<i>Nare</i> , ナレ, to become.
<i>Ori</i> , オリ, to break, <i>v. tr.</i>	<i>Ore</i> , オレ, to break, <i>intr.</i>
<i>Uri</i> , ウリ, to sell;	<i>Ure</i> , ウレ, to be sold, to be for sale.
<i>Tsükuri</i> , ツクリ, to make;	<i>Tsüküre</i> , ツクレ, to be made.

2. The nondeflecting transitive verbs in *i*, chiefly monosyllabic, attach *e* to their root-vowel, either with or, according to the dialect of Yédo, without interposition of the *y*. The writing has *エ*, *ユ*, *エヌ*, *ユル*; forms, which are frequently confounded with *ヘ*, *フ*, *ヘヌ*, *フル*.

<i>Mi</i> , ミ, (<i>Miru</i> , <i>Mitô</i>), to see.	<i>Miye</i> , ミエ (<i>Miyu</i> , ミユ; <i>Miyürü</i> , ミユル; <i>Miyéte</i> , ミエテ; <i>Miyétari</i> ; or <i>Mi</i>) <i>e</i> , <i>u</i> , <i>uru</i> , <i>ete</i> , <i>etari</i>), become visible, appear.
<i>I</i> , イ (<i>iru</i> , イン; <i>ite</i> , イテ), to shoot.	<i>Iye</i> , イエ (<i>Iyu</i> , イユ; <i>Iyuru</i> , イユル; <i>Iyete</i> , イエテ), to get a shot, be shot. Thence <i>Iyu-sisi</i> , a shot stag.
<i>Ni</i> , ニ (<i>Niru</i> , ニル), to boil; <i>trans.</i> — <i>Tsayoo nîru</i> , boil tea.	<i>Niye</i> , ニエ (<i>Niyu</i> , ニユ; <i>Niyeru</i> , ニユル; <i>Niyûru</i> , ニユル; <i>Niyete</i> , ニエテ), boil; <i>intr.</i> — <i>Niye-yû</i> , boiling water.

Remark. If a nondeflecting verb followed by the verb *e* (= to get) remains in its radical form in *i*, the *e* retains its inherent signification of get; it is equivalent, however, to the expression: get something done, i. e. the being able to realize; thus *Mairi-yenu* (or in the spoken language *Mairi-yemasen* 行_フ得_ヌマセヌ¹⁾), I cannot come.

II. Some deflecting verbs in *i* have *aye* or *ôye* for their passive form, being the verb *e* suffixed to the root in *i*, after the *i*, by strengthening has become *a* or, on account of vocal harmony, has become *o*. This form comes from the old Japanese, and is considered particularly elegant.

1) *Shopping-Dialogues*, page 17.

Ivi, イビ, to say; to be called; *Iváye*, イハエ, or *Ivaē*, to be said or named. 所謂.
Siri, シリ, to know; *Siráye*¹⁾, シラエ, to become or be known. 所知.
Ari, アリ, to exist; *Aráye*, アラエ, to become existing. 所有.
Kiki, キキ, to hear; *Kikóye*, キコエ, to be object of hearing. 所聞.

Thence *Koyé*, the sound, voice.

Omóvi, オモビ (*ōmōi*), to think; *Omóvoyé*, オモホエ (*ōmóoye*), to be thought of or cogitable. 所思.

Inflection, regular: *Kikoye*, *u*, *uru*, *ete*, *etari* etc., *eba*, future *uran* (= *uru* + *aran*), thus *Kikoyuran*, to avoid *Kikoyen*, which too much resembles the negative *Kikoyenū*, not to be heard. — *Kikoyeken* (所聞泉矣), it will have become loud.

Remark. The substantive forms *Iváyürü*, *Siráyürü*, *Kikóyürü*, *Omóvoyürü*, mean that which has been said, called, heard, thought, *Aráyürü*, that which has gotten existence, that which appears, and exists. Used attributively, they are equivalent to our passive participle of the past time. *Siráyuru mono* is, what has been brought to knowledge — *Kono mi fasirano kamivá iváyürü Saveno kami nári*, these three Kamis are the so called Leading-gods. — *Ano tera no kanega kokomade kikóyu* (in the spoken language *kikóye-másu*), the bell of that temple is to be heard here. — *Aráyuru mono, fító, Hotóke*, the things, people, Buddhas that exist, = all the things, people etc.

The forms quoted, *Iváyürü*, *Siráyürü*, *Aráyürü* agree perfectly with the Chinese expressions: 所謂 *Sò wéi*, 所知 *Sò tsi*, 所有 *Sò yèu*.

III. The most usual derivation of passive verbs is effected by means of the nondeflecting verb *Ar)e*, *u*, *eru*, *uru*, *ete* etc., = to become, which is suffixed to the substantive form of a transitive verb, by which its weak termination *u* is elided; thus:

Ake, to open; *Akérü*, opening; passive *Akérü* + *äre* = *Akeräre*, to be opened.
Mi, to see; *Mírü*, seeing; *Mirü* + *äre* = *Miräre*, to be seen.
Fiki, to draw; *Fikü*, drawing; *Fikü* + *äre* = *Fikäre*, to be drawn.

1) The etymological dictionary *Wagon Siwori*, vol. 37 p. 2 recto splits *siraye* into *si* and *raye*, declares *raye* as a lengthening of *re*, and *siraye* as a lengthening of *sire*. What the lengthening means, the author does not say.

According to this rule the passive verbs following are formed.

Nondeflecting.

<i>Ag)e, eru</i> , to hoist, raise, lift;	<i>Agerar)e, u, uru</i> etc., to be hoisted.
<i>Wak)e, eru</i> , to share;	<i>Wakerar)e, u</i> , to be shared.
<i>Tat)e, eru</i> , to erect;	<i>Taterar)e, u</i> , to be erected.
<i>At)e, eru</i> , to touch, hit;	<i>Aterar)e, u</i> , to be touched.
<i>Sadam)e, eru</i> , to define;	<i>Sadamerar)e, u</i> , to be defined.
<i>Sim)e, eru</i> , to charge, to let;	<i>Simerar)e, u</i> , to be charged.
<i>Ir)e, eru</i> , to receive;	<i>Irerar)e, u</i> , to be received.
<i>I, Iru</i> , to shoot;	<i>Irar)e, u</i> , to be shot.

Deflecting.

<i>I, u</i> , verbal element, to be;	<i>Ar)e, u, uru</i> , to get existence, to become.
<i>N)i, u</i> , to be;	<i>Nar)e, u</i> , to become.
<i>Nag)i, u</i> , to throw anything forward at its full length. — <i>Kúsdwo nagu</i> , to mow grass.	<i>Nagar)e, u</i> , to stream. <i>Kava, fata na-gáru</i> , the river, the banner streams.
<i>Nuk)i, u</i> , to draw out;	<i>Nukar)e, u</i> , to be drawn out.
<i>Kog)i, u</i> , to burn, scorch;	<i>Kogar)e, u</i> , to be burnt.
<i>Nas)i, u</i> , to cause to be, to produce;	<i>Nasar)e, u</i> , to be produced.
<i>Idás)i, or Das)i, u</i> , to bring to light, produce;	<i>Idasar)e, u</i> , to be produced.
<i>Kúddás)i, u</i> , to drop; <i>trans.</i> to let fall;	<i>Kudasar)e, u</i> , to be dropped, to descend.
<i>Os)i, u</i> , to press;	<i>Osar)e, u</i> , to be pressed.
<i>Korós)i, u</i> , to cause to clot; to kill;	<i>Korosar)e, u</i> , to be killed.
<i>Watás)i, u</i> , to set over; <i>trans.</i>	<i>Watasar)e, u</i> , to be set over.
<i>Fanas)i, u</i> , to loosen; <i>trans.</i>	<i>Fanasar)e, u</i> , to be loosened.
<i>Otos)i, u</i> , to make fall; to fell;	<i>Otosar)e, u</i> , to be felled.
<i>Fanats)i (tsi = ti), u</i> , to loosen;	<i>Fanátár)e, u</i> , to be loosened; to be banished.
<i>Uts)i, u</i> , to beat;	<i>Utár)e, u</i> , to be beaten.
<i>Mots)i, u</i> , to catch hold of;	<i>Motár)e, u</i> , to be held.
<i>Iv)i, u, (Ii, Iu)</i> , to say; to be called;	<i>Ivár)e, u</i> , to be called.
<i>Ov)i, u</i> , to pursue;	<i>Ovár)e, u</i> , to be pursued.
<i>Káv)i, u (Kai, Kgu)</i> , to change, barter;	<i>Kavár)e, u</i> , to be or may be changed.

<i>Kūv)i, u, to eat;</i>	<i>Kuvár)e, u, to be eaten, to be eatable.</i>
<i>Usinav)i, u, to lose;</i>	<i>Usinavár)e, u, to be lost.</i>
<i>Okōnāv)i, u, to act, treat, perform, commit;</i>	<i>Okōnavár)e, u, to be treated, performed or committed.</i>
<i>Yob)i, u, to call,</i>	<i>Yobar)e, u, to be called.</i>
<i>Musub)i, u, to knot, to tie;</i>	<i>Musubó (not bá)r)e, u, to be tied, to be knotted together.</i>
<i>Yom)i, u, to read;</i>	<i>Yomár)e, u, to be read.</i>
<i>Um)i, u, to bear;</i>	<i>Umár)e, u, to be born.</i>
<i>Nom)i, u, to drink;</i>	<i>Nomár)e, u, to be drunk, to be drinkable.</i>
<i>Ur)i, u, to sell;</i>	<i>Urár)e, u, to be sold, to be for sale.</i>
<i>Kir)i, u, to chop, to cut;</i>	<i>Kirár)e, u, to be cut.</i>
<i>Sir)i, u, to know;</i>	<i>Sirár)e, u, to be known.</i>

Remark 1. Has the Japanese passive verb a potential force? Implicit, yes, but not explicit! Just as our expression: »vegetables that are eaten,” includes the idea, that they are eatable, so the Japanese verb, especially its attributive form, may, in the idea of the speaker, have a potential force, and *Kuvareru imo*; = a turnip being eaten, may mean that it is an eatable one. Compare the Sanscrit *Amitāb’a*, = *immensa vita*, unmeasured and unmeasurable life.

Thus when the proposition: »Cloths imported from foreign countries, can be sold cheaper than those made in Japan”¹⁾, translated into the Japanese spoken language is: *Nipponde ts’kuremas’ta tam-mono yori, gai-kókū kara watarimas’ta tam-monowa yasūku ūrāre-mas’²⁾*, it declares, that cloths, which have come from foreign countries, are sold cheaper, than cloths which are made in Japan, and the Japanese text has a fact in view, that includes the possibility, whereas the English »can be sold” speaks of the possibility merely. »Not understanding any thing” the Japanese says: *Wakāri-masénū*, = I don’t understand it; not being able to understand it, he says *Wakāri deki-masénū*.

Remark 2. The language of courtesy, which gives to the predicate verb the passive form, although logic requires the active (in treating the forms of courtesy,

1) R. BROWN, *Colloquial Japanese*, p. 8. N^o. 60.

2) Why not rather: *Gai-kókū kara watari-mas’ta tam-monowa Nipponde tsūkuremas’ta tam-mono yori yasūka ūrāre-mas’*.

we shall discuss this question further), gives a passive form to intransitive verbs also. Verbs of that character resemble the Greek Middle voice, or even the Latin Deponent Verbs; names, however, with which we shall not embarrass the Japanese.

To the passive verbs derived from intransitive verbs belong, e. g.:

<i>I, iri, iru</i> (居*), to dwell, stay; passive <i>Irar)e, uru.</i>	
<i>Mair)i, u</i> (参*), to enter;	<i>Mairar)e.</i>
<i>Aruk)i, u</i> (歩行*), to step;	<i>Arükar)e.</i>
<i>Ner)i, u</i> (寝), to sleep;	<i>Nerar)e.</i>
<i>Wak)i, u</i> (分), to become divided;	<i>Wakar)e, uru, to be divided.</i>

Remark 3. Our method of deriving the passive form, first made known in 1857, and afterwards (1863) adopted by Mr. R. BROWN, does not agree with the original Japanese method, according to which for ages a verb *Raruru* (i. e. *Rar)e, u, uru*), has been imagined and been inserted in the dictionaries of the country, as equivalent to the Chinese verb 被 *p'i*.

ON THE GOVERNMENT OF THE PASSIVE VERB.

§ 90. 1. The object, which suffers an action, is subject (Nominative), and the verb passive, its predicate, e. g. *Midzū ūgōkasārū*, the water is brought into motion.

2. The verb passive is considered impersonal and the object undergoing the action, remains as object to the action, in the Accusative, thus *Midzūwō ūgōkasāru*. Compare § 112.

3. The verb passive stands in its substantive form and has its complement, as a genitive, before it: *Midzūno ūgōkasāruru*, the becoming moved (the movement) of the water, or even that of the water, which is moved, which gets movement.

4. The object, from which the action proceeds, precedes as complement, characterized by the termination *ni*, or by ... *no tāmēni*, = in behalf of, for the sake of..... If no object is mentioned, the passive form may also include the idea of the Greek verb. medium, or the Latin v. reflexivum.

5. The definition of the material, from which any thing derives its existence or origin, assumes the genitive or even the ablative form in *yori* or *kara*.

Examples of the use of the passive forms.

Midzuvā fūgāstyé nagārū, the river flows eastwards. — *Sōnōné de wā ūrē-*

masenü, for this price it is not sold ¹⁾. — *Wataküsi kono sindwo sönö nédándewá üri masenü*, I do not sell these goods for that price. — *Káviko ümáre-tari*, the silkworm is hatched. — *Umáretarü* or *ümaresi kaviko*, silkworms hatched. — *Sirusaretaru mono*, things made known. — *Kono mitsi sakánni ökonávaréru tó miyétarü*, it seems that this way is much practised; *Okona*)vi, vulg. i, to practise; exercise; *Mi*, *miru*, to see; *Miye*, to appear, seem. — *Wgu-zíva idaki toríte, manukaretari*, the prince is taken into the arms and saved (from the fire). *Manuk*)i, u, to draw out. — *Aságávo asani umárete yubeni síšü*, = the morning-face (the flower of the winds) is born in the morning and dies in the evening. — *Umáre* from *ümi*, to bear. — *Fítówo moto-kuniye tsükávasaru*, = the man is sent to his own country. — *Mikowo tsükávasaru besi to sata ari*, it is reported that the prince will be sent. — *Ziyau mon* (城門) *wo seme yaburáru* *toki, tou-siya* (刀車) *nite fúságu nari*, when the gate of a castle is broken by assault, it is shut by means of a scythed chariot. *Yabür*)i, u, to break. — *Mukásíva takawo migini süesaresi to nari*, it is a fact, that formerly the falcon trained to sport was made perch on the right hand. *Su*)e, *uru*, to roost; *Sues*)i, u, to make roost; *Suesar*)e, u, to be set up, placed high. — *Toga-ninno kubiwo kuru*, to cut a criminal's throat; *Kubiwo kiraretaru* (or *kirareta*) *mono*, one whose throat is cut.

由^レテ^悪風^ヲ
 着^チ風^ヲ
 岸^ガニ^ハ
 放^ハナ^タ

Akü-fuuni fanatarete tsákü-gan-si-taru yosiwo tsin-fgo-zu, the report has been spread, that (the ship) has been set adrift by an ill wind and driven on shore. *Fanatsi*, set free.

Fítóni tasinameraru, he is vexed by others, (爲人_ニ所_ニ困), = *Fítóni nan-giwo seráru*, = difficulty is caused by others. — *Ten-wguni korosárü*, he is killed by the emperor. — *Inuni kamaretárü fító*, a person bitten by a dog; *Kam*)i, u, to bite. — *Kazéni oréru takeno ko*, a young bamboo cane, which is, or can be, broken by the wind. — *Koreni yótte . . . fi-youni idzü. Mata fiyaku-siygu ni yadowarete, ta-süki, käsá-kari, ine-karite, do-minno mononi avi onazi*, therefore (the Bonzes of Corea) go out at day-wages. And while they, hired by any one, plough the fields, mow grass, cut rice, they assimilate themselves to the husbandmen. *Yadov*)i, u, to hire. — *Fatova takani ovárgíte Syak'-sonno fudokóro*

¹⁾ *Shopping-Dialogues*, page 4.

ni tobi-irinû, the dove pursued by the falcon, flew into S'akya's lap. *Ov)i, u*, to pursue. — *Mimana tsuini Sinrano taméni forobosáru*, the state of Mimana is at last demolished on behalf of (= by and for) Sinra. *Forob)i, u*, to perish; *Forobos)i, u*, to demolish. — *Fono taméni yakarete sinu*, burnt by the fire, he dies. 爲火所灼死. *Yak)i, u*, trans. to burn. —

途	爲	云	<i>Kono fitó kanarázu onino taméni madovasarento ivaku</i> , it is said that, that man will certainly be misled by the devil.
惑	魅	是	<i>Madov)i, u</i> , to err, to wander; <i>Madovás)i, u</i> , to make err;
鬼	人		<i>Madovasar)e, u</i> , to be brought so far, that one errs or wanders. —
所	必		

Sivo-nawano kori naréru sima, an island caused by the clotting of sea-foam. — *Kova Fino-kamino tsino nareru nari*, this (spirit) is produced out of the blood of the Fire-god.

THE NEGATIVE FORM OF THE JAPANESE VERB.

§ 91. I. Theory of the Derivation.

In the negative sentence, the Japanese language attaches the negative to the predicate word. It denies that an action or state exists; but it does not deny the existence of the subject or object, while the action or state, in which both are concerned, is existing as positive, as in: »no one comes; he hears nothing." Therefore it unites the negative element, *n*, with the verbal element *i* or *si* (see § 98 and 103) and thereby gets the forms *n + i = NI* and *n + si = ZI*, 止ジ, pronounced as *ndsi* or *dzi*; two root-forms, of which the former is proper to the spoken, the latter to the written language.

These terminations, in nondeflecting affirmative verbs, are immediately added to the root (*Ake-zi*, アケジ, *Mi-zi*, ミジ), whereas in deflecting ones in *i*, this *i* at once mutates into *a* (*Yuki*, to go, *Yukázi*, ヌエ往カ止ジ, not to go). *Ni* and *zi* follow the deflecting conjugation, while the closing form ヌ *nu* and ズ *su*, at once serve for the substantive and the attributive form. The *Nigori*-mark, so necessary to distinguish ヌカズ from ヌカス (to make go), is frequently omitted ¹⁾.

1) For instance, in the official publication of the Treaties concluded with Foreign powers.

The root-form *ni*, which we are obliged to adopt as the basis of the negative conjugation, is not in use and, in poetry, appears to be superseded by *ne*.

EXAMPLES OF THE FORMATION OF NEGATIVE VERBS.

Affirmative.	Negative.	
	Written.	Spoken.
Ak)e, <i>uru</i> , to open.	Akez)i, u, アケ)ジ, ズ.	[Akéni], Akénu, アケヌ.
M)i, <i>iru</i> , to see.	Miz)i, u, ミ)ジ, ズ.	Minu, ミヌ.
Muku)i, <i>yu, yuru</i> (nondefl.), to requite.	Mukuiz)i, u, ムクイ)ジ, ズ. not to requite.	Mukuinu, ムクイヌ.
Yuk)i, u, to go.	Yukáz)i, u, ユカ)ジ, ズ.	Yukánu, ユカヌ.
Sik)i, u, so to be.	Síkáz)i, u, シカ)ジ, ズ ¹⁾ .	
Nas)i, u, to cause to be.	Nasáz)i, u, ナサ)ジ, ズ.	Nasánu, ナサヌ.
Tats)i, u, to arise.	Tatáz)i, u, タ)ジ, ズ.	Tatánu, タヌ.
Av)i, u, to meet.	Aváz)i, u, アハ)ジ, ズ.	Avánu, アハヌ.
Sorov)i, u, become equal.	Sorováz)i, u, ソロハ)ジ, ズ.	Sorovánu, ソロハヌ.
Soorav)i, u, to serve.	Sooraváz)i, u, サウヲハジ.	Sooravánu, サウヲハヌ.
△ Sor)ai, o, »		Soravánu, ソヲハヌ.
Nukum)i, u, to warm, v. i.	Nukumáz)i, u, ヌクマ)ジ, ズ.	Nukumánu, ヌクマヌ.
Nukum)e, <i>uru</i> , to warm, v. tr.	Nukumez)i, u, ヌクメ)ジ, ズ.	Nukumenu, ヌクメヌ.
Ar)i, u, to exist, be.	Aráz)i, u, アラ)ジ, ズ.	Aránu, アラヌ.

In the same manner, every affirmative verb, whether it be active or passive, may assume the negative form; there are, however, a few verbs which depart from the general rule of derivation, to wit:

Ki, <i>Kuru</i> (nondefl.), to come;	Kónu, at Yédo Kónu, not to come.
Dek)i, <i>iru</i> (nondefl.), to be achieved;	Dekinü, vulg. Dekénü.
Mits)i, <i>uru</i> (nondefl.), to be filled;	Miténu (for Mitsínü), not to be filled.
Más)i, u, (not Mas)e, <i>uru</i> , to be;	Masénu, not to be; — thus also:
Mi-mas)i, u, to be seeing, to see;	Mi-masénü, not to see.

1) 不_レジ 若_レ。

II. INFLECTION OF THE NEGATIVE VERBS.

Synopsis of the negative forms of inflection, compared with the affirmative.

YUK)i, -u (deflecting), go; YUKAZ)i, -u, not to go.

	Affirmative.	Negative.	
		Written.	Spoken.
	YUK)	YUKA)	YUKA)
Root-form ...	-i, go.	-zi, ヌカジ, not to go.	-ni, -ne.
Gerund.....	-ite, going.	-zite, not going.	-nite, not used.
by elision ..	Yuite.	Yukaide, ヌカイヂ	Yukaide. (*)
Closing-form .	-u, goes.	-zu, ヌカズ, goes not.	-nu, ヌカヌ.
Subst. and attr.	-u, the going.	-zu.	-nu.
Subst. isolated	-uva, Δ -uwa.	-zuva, Δ -zuwa.	
„ declined	-uni, -univa, on going, in order to go.	-zuni, -zuniva, -zunba, on not going, for not going.	
Gerund	-ute, by going.	-zunde, ヌカズンヂ, ユカズヂ, contr. from -zunate, by not going.	-nude, ヌカヌヂ. -nde, ヌカンヂ (+). Yukade, ヌカヂ.
Causal and modal-form.	-eba, as one goes.	-zeba, ヌカゼバ, as one goes not.	-nuni óitewá, on not going. -neba, ヌカチバ.
Concessive...	-utomó, also the going. -é-domó, though one goes.	-zumó, -zutomo.	-né-domó, also Yukádemó.
Suppositive form.	-u to íédomo. -ábá, contract. from -anniva, if one goes.	-zu to íédomo. -zumba. -zunba, ヌカズンバ, contr. from -zuniva, if one goes not.	-nuto íédomo. -ndevá, ヌカンヂハ, Yukadevá, ヌカヂハ. -nunaraba (Yédo).

(*) *Akezite* and *Mizite*, derived from the nondeflecting *Ake* and *Mi*, likewise, in the dialect of Miyako, pass into *Akéide*, アケイヂ, not opening, and *Mi íde*, ミイヂ not seeing.

(+) Just so: *Toránu + te* passes into トラヂ, *Tordde*, pron. *Torande*, not taking.

<i>Omovanu</i> + <i>te</i> (不思而)	passes into	オモハヂ, <i>ōmōvāde</i> , pr. <i>ōmōvānde</i> , not thinking.
<i>Arānu</i> + <i>te</i> (弗而)	» »	アヲヂ, <i>Arāde</i> , pron. <i>Arānde</i> , not existing.
<i>Sa</i> (= <i>sika</i>) <i>ranu</i> + <i>te</i> (不然而)	»	サヲヂ, <i>Sarāde</i> , pron. <i>Sarānde</i> , not being as...
<i>Senu</i> + <i>te</i> (不爲而)	» »	セヂ, <i>Sede</i> , pron. <i>Se-nde</i> , not doing.
<i>Omōvoyēnu</i> + <i>te</i>	» »	オモモエヂ, <i>Omōvoyēde</i> , pron. <i>ōmōvoyēnde</i> , not being thought.

CONTINUATIVE FORMS OF THE NEGATIVE VERB.

§ 92. 1. The written language supersedes the termination *si* by *zar*)i, *u*, which is considered a fusion of *zu* + *ari*.

Akezi, not to open, becomes *Akezāri*, アケザリ, not to be opening.

Mizi, not to see, » *Mizāri*, ミザリ, not to be seeing.

Yukāzi, not to go, » *Yukazāri*, ユカザリ, not to be going.

Masāzi, not to excel, » *Masazāri*, マサザリ, not to be the better.

Sikāzi, not to be so, as » *Sikazāri*, シカザリ, continually not to be so.

The forms for the moods and tenses are the same as those of *ari*; thus: *zar*)i, *u*, *uni*, *eba*, *edomo*; Future *an*; Condit. *aba*; Preterit *zari*)ki, *si*, *keri*, *keru*, *keruni*, *kerēba*, *keredomo*; Future *keran*, *ken*; Condit. *keraba*.

2. The written language attaches *ar*)i, *u*, to the negative gerund *si-de* and opposes to the affirmative form *Ake-te-ari*, to be opening (§ 78) the negative form *Ake-si-de ari*, which, in the spoken language, passes into *Akeide ar*)i, *u*, to be in the not opening.

3. The spoken language uses its negative gerund ...*nu-de* in connection with *ar*)i, *u*.

Akēnū-de ari, アケヌデアリ, commonly pronounced as *Akende ar*'.

Minū-de ari, ミヌデアリ, » » » *Minde ar*'.

Yukanū-de ari, ユカヌデアリ, » » » *Yukande ar*'.

From this derivation arise the very common Preterit *Minu-de arita*, pron. *Minde atta*, has not been seeing, and the Future *Minu-de aran*, Δ *Min-de aroo*, will not be seeing.

4. The poet supersedes the negative termination *nu* with *naki*, Δ *nai*, *naku* (= without, see page 108); thence *Ave-naku* = *Avenu*, without daring; *Omova-naku* ¹⁾, = *Omovanu*, without thinking.

¹⁾ Might not these be forms, connected with § 107. 2.?

The dialect of Yédo alike, and that by preference, uses *nai* (= *nasi*, *naki*, without) and the thence derived continuative form *Nakári* and *Nakeri*, as negative auxiliary verb, and supersedes *Akénú*, *Minú* and *Yukánú* with the forms *Ake-nai*, *Ake-nakár*)i, u; — *Mi-nai*, *Mi-nakár*)i, u: — *Yuka-nai*, *Yuka-nakár*)i, u, = to be without opening, without seeing, without going. Thence Δ *Yukanaide* for *Yukázúni*, without going. With the derivative form *nakari* the negative verb follows the affirmative conjugation, as appears from the examples following:

Ake-nakárebá, as one is without opening.

› *nakaraba*, if one is without opening.

Deki-nakareba, as it does not issue or proceed.

› *nakereba*, as it was without success.

› *nakaraba*, if it is successless.

› *nakaraba*, if it was successless.

Mi-nakátta, he was without seeing.

› › *kara*, as he was without seeing.

Mi-nakattárebá, if one has not seen.

Simava-nakatta kara, as or after one has not finished; from *Simavi* (vulg. *Simai*), to finish.

Tsúké-nakatta, one has not applied; from *Tsúke*, to apply.

De-nakatta, he did not come out; from *De*, *deru*, to go out.

Toba-nakatta, did not fly; from *Tobi*, to soar, to fly.

The written language opposes to the forms *Tsúke-nakatta* and *Toba-nakatta* the forms: *Tsúkeru koto nakatta* and *Tobu koto nakatta*, i. e. the beginning and the flying did not happen. Compare *Sore fútá-tábi kitárú koto nasi*, it does not happen (*nasi*), that he appears for the second time.

FORM OF THE FORBIDDING IMPERATIVE.

§ 93. 1. The Forbidding Imperative consists of the substantive form of the affirmative verb, followed by the forbidding *na* (= Lat. *ne*) or more emphatically *nayo*¹⁾. Compare § 69.

<i>Akeru</i> , the opening;	<i>Akerúná</i> or <i>Akeru nayo</i> , don't open!
<i>Súru</i> , the doing;	<i>Súruná</i> , don't do!
<i>Wasúrúrú</i> , forgetting;	<i>Wasúrúrúná</i> , don't forget!
<i>Tatáku</i> , striking;	<i>Tatákúná</i> , don't strike!
<i>Nasárú</i> , making;	<i>Nasárúná</i> , don't make!
<i>Kiku</i> , hear; <i>Miru</i> , see;	<i>Kikuna</i> , don't hear; <i>Miruna</i> , don't see!
<i>Su</i> , doing, from <i>Si</i> ;	<i>Suna</i> (勿爲), do not!

1) ナヨ 令キスル 辞ヲスルハナヨ. *Wagun Sioori*. — Compare § 96.

2. If the idea of continuance is associated with the forbidding, then, instead of *na* or *nayó*, **Nakáre**, ナカレ (勿. 母), the imperative mood of *Nakári*, = not to be (§ 92. 4), is used. The action which is characterized by *nakáre* as one that may not be, precedes as subject proposition characterized by *koto* (= thing); thus: *Utaggu-koto nakáre* (勿疑), let the doubting not be!, for: not doubt!

3. The forbidding proposition begins with **Na** (= Lat. *ne*), the predicate verb being in its affirmative root-form, followed by *so* (compare § 69).

Na iviso, say not. 勿謂. 莫謂. — *Na yurusiso*, grant not! 莫聽. — *Na atasi tokóroni i so*, go not elsewhere. — *Na motomeso*, n'acquerez pas ¹⁾. — *Ná nakárisó*, pron. *Na nakássó*, not without! = it must be! — *Nakár)i*, u, to be without.....

4. The forbidding becomes a wish (optative), when *so* is superseded by *kasi* (= Lat. *quæso*). — *Na ivi kasi*, may he not say!

Politeness does not allow a person bluntly to use the imperative to his equals or superiors. Instead of *Miruna*, see not, expressions such as *Mi-nasárúnd*, or *Mi-nasáre-másúnd*, = let there not be seen, are used. — *Kamai'na*, = let it not come under notice, is superseded by *O kamai kudasárú'na* ²⁾; forms, to which we shall return in our illustration of the language of courtesy. Appendix to Chapter VII.

FORMS OF THE NEGATIVE PRETERIT.

§ 94. 1. The negative termination *nu* becomes **nanda**, ナンダ.

Akénú, not to open; *Akenanda*, not to have opened.

Dénú, not to go out, *Denanda*, not to have gone out.

Saménú, not to awake; *Samenanda*, not to have awake.

Minú, not to see; *Minanda*, not to have seen.

Yukénú, not to go; *Yukananda*, not to have gone.

Masénú, not to be; *Masenanda*, or, in the vulgar language of Yédo, *Masinanda*, not to have been.

Mí-masénú, not to see; *Mi-masenanda*, not to have seen.

Tsüre-datsite modorananda, they have not come back together (不同歸). *Modori*, to come back. — *Finwo sirananda*, he has not learned to know poverty (不知貧). *Siri*, to learn to know.

2. The spoken language of Yédo uses the forms *Ake-nakátta*, *Mi-nakátta*,

¹⁾ RODRIGUEZ, pag. 56.

²⁾ *Shopping-Dialogues*, p. 21.

Yuka-nakátta, = was without opening, without seeing, without going, derived from *Ake-nakári*, *Mi-nakári* and *Yuka-nakári*. See § 93. 4.

3. The written language employs ..*sari*)*ki*, *si*, *keri* etc., the preterit of the negative continuative form *zari* (§ 92. 1). — *Osikarazari si inótsi*¹⁾, the life which was not agreeable. — *Osiki*, agreeable.

FORMS OF THE NEGATIVE FUTURE.

§ 95. 1. The spoken language, which employs the continuative forms *Akénü-de-ari*, *Minü-de-ari*, *Yukánü-de-ari*, cited in § 92. 3., makes use of the future of *ari*, thus *argu* (アゴウ) or *aroo*, and says: *Akénü-de-arqu*, *Minü-de-arqu*, *Yukánü-de-arqu*, he will not be opening, seeing, going.

2. 1) The written language employs ..*saran*, サラン, the future of the continuative *zari* (§ 92. 1), or, instead of *zaran*, ..*su to nan*, ..*su mo aranan* (compare § 75. II, 3), and forms from

Akezari the future *Akezaran*, or *Akezu to nan*, not to be about to open.

Mizari » » *Mizaran*, or *Mizu to nan*, not to be about to see.

Yukazari » » *Yukazaran* or *Yukazu to nan*, not to be about to go.

2) The written language, moreover, has a negative future in ..*mazi*, マジ, from which by elision of the *z*, the vulgar form *mai*, マイ, has arisen (comp. *Yukazide* and *Yukaide*, § 91. II).

Ake-mazi, vulgo *Ake-mai*, shall not open.

Mi-mazi, » *Mi-mai*, » » see.

Yuku-mazi, » *Yukü-mai*, » » go.

Aru-mazi, » *Aru-mai*, » » be.

From these examples it is evident that, in nondeflecting verbs, *mazi* is joined to the root, and in deflecting verbs, to the attributive form.

Since the power to indicate the future, is not to be sought in *si*, but must lie in *ma*, I consider this the substantive *ma*, which signifies room, space, used also with regard to time, as it appears from the expression: *Ikari wo orósu ma mo nákü-sité, kazéni makásete yuku*, = as there is not even (*mo*) time (or opportunity) to cast out the anchor, they abandon themselves to the wind and pass on. — The action now, for which there is no time or opportunity, as it appears from the example, is something that is not yet happening, or has not yet hap-

1) *Hiyaku-nin*, N°. 50.

pened (*Mi-rai*), but no real future. — With regard to the negative form *si* joined to *ma* — it may be considered as an elliptical form of *nasi* ($n + si = nasi$, *si*, じ), or what is more probable, a fusion of the negative element *n* with the derivative form *siki*, *siku*, *sisi* or *si* (§ 16) ($n + siki = ziki$, じき) — it only denies, that time or opportunity for something exists, and consequently *mazi* too, is properly a present. The Japanese custom of passing *mazi* for *mazi* must therefore be disapproved of¹⁾.

Inflectional forms of *Mazi*, vulg. *Mai*, are: the adverbial form *mázikāvá*, vulg. *maikāvá*, and the modal *mazikini*, vulgo *maikini*, *maini*, no opportunity being; *mai toki*, if, or as, there is no opportunity; *mai tomo*, even if there is no opportunity. Tenses and moods are expressed by the auxiliary verbs *nari*, to be, and *keri*, have been. *Mazikinari* (Δ *Maina*); *Maziki nar)eba*; -edomo, -edo; -aba (Δ *Mazikinara*); *Mazikinar)au*, Δ -go, -oo. *Maziker)i*, *u*, (Δ *Maiker)i*, *u*; *Maziker)eba*; -edomo; *Maziken*.

Examples of the use of the negative forms.

When, as it will appear from some of the passages following, not only the subject, but the object also, or even the appositive definition of a negative verb, is isolated by *va*, Δ *wa* or *mo*, it is intended to bring out the negation with more emphasis.

[Root-form.] *Ame tsūtsū firákesi yori kono kata imáno tóki fodó dai-fei-nárū koto arási*; *nisiwa Kikai Yakúno sūmayóri jigási Osiyuno Sotoga-fáma made gqoreino yūki-todókazáru tokóromó nási*, since the development of heaven and earth a state of peace so general as at present, has not existed. To the West, from the Yaku-island, which belongs to the region of ghosts, to the farthest shore of the Eastern Osiyu, there is not even one place, to which the authority of the Government does not reach.

Firákesi, preterit of *Firáke*, to open itself, to unfold. — *Arási*, negative root-form, = not exist, used here because, the connection of the sense is coördinative. — *Todókazáru*, attributive negative form of *Todok)i*, *u*, = reach to.

Sōnō moto midárētē, sūē osamáru mōnōvā ārásu; *sono atsūšūsrū tokórono mono ūtsūšū-sūē, sūgūšūte sono ūtsū-sūsrū tokórono mono ātsūki koto imáda korē ārásu* (*Dai Gaku*, § 7), = something (*mōnōvā*), of which the top is regulated, while

1) Mr. HEPBURN, in his excellent Japanese English Dictionary 2^d edition p. 197, on defining „じ, じ, 不”, as a future negative affix to verbs expressing doubt or uncertainty, „*Kiuru mazi*, vulgo *mazi*, will not come”, differs from our analysis of *mazi*. The Japanese themselves however do the same.

the root is in disorder, does not exist; neither, is that, which has been made thick, thin, or that which has been made thin, thick. —

Yahe mugura || *sigereru yadono* || *sabisikini*

Fito koso miyene || *akiva ki-nikeri* ¹⁾).

In the solitary cell, where the plant *Mugura* has sprung up luxuriantly, nobody is to be seen; — Autumn has come.

Miyene, the negative root-form of *Miye*, to appear. — *Aki*, autumn; light

[Closing-form.] *Ki-sin no tókū-tárū koto*, *sore sakán nárū ká! Korewo mite misu; korewo kiite kikasū; mononí tei-síté nokósū bekarasū* ²⁾), »how abundantly do spiritual beings display the powers that belong to them. We look for them, but do not see them; we listen to, but do not hear them; yet they enter into all things, and there is nothing without them." *LEGGE. Chinese Classics. Vol. I. p. 261.*

Mite and *Kiite*, gerund of *Mi*, to see, and *Kiti*, to hear, for which in another edition of the text the concessive forms *Miredomo* and *Kikedomo*, are used. — *Bekarasū* = may not, from the adjective *Beki* (page 109, N^o. 73).

ニスベシ	出チ	門シ	場バ	○	<i>Sono kiyo-riu-bano siu-ini mon siyouwo mukesu.</i>
	入イ	牆シ	ノ	其ヲ	<i>Ide-iri zi-zai-ni-su besi</i> ³⁾), around this abode shall
	自ジ	ヲ	周シ	居キ	neither gate nor fence be placed. In going out
	在ザイ	設マク	圍イ	留リ	and coming in, people shall be free.

勞ヲ	約ヲ	御マ	山ニ	<i>Yama-nakani kuro-kino go-siyowo tsukuri, ken-yakuwo</i>
セシメズ	ヲ	所シ	中ナ	<i>motsivi, tamiwo rgu-se-simesu</i> ⁴⁾), in the building of a
	用ヲ	ヲ	ニ	palace of barked timber in the mountains (the prince)
	ヒ	作ヲ	黒名	considers economy, and does not permit the people to
	民タタ	リ	木キ	drudge.
	ヲ	儉シ	ノ	

[Substantive form.]

能ハ	也	王ヲ	○	<i>Wquno wqu tarasáru va se-záru nari, atavazdruni</i>
也	・	王ヲ	王ヲ	<i>arázu</i> ⁵⁾), the king's not exercising the Imperial sway,
レ	非ハ	レ	之ノ	is because he does not do it, not because he is not
レ	不ハ	レ	不ハ	able to do it.

Tarasáru, = the not being, the negative substantive form of *tari*, = *te ari*, § 78. II. — *Atavasarū*, the not being able, from *Atávi*.

1) A hermit's farewell, N^o. 47 of *Hyaku-nin issu*. — *Yahe mugura* is *Galium strigosum* THUNB.

2) *Tschung-gung* or the Mean, XVI. 1.

3) *Netherl.-Jap. Treaty of 1858. Art. II al. 10.*

4) *Nippon o dai issiran*, Vol. II. 1. r. 39th king.

5) *Meng-tze*, Book I, Pt. I. § 7.

Mitsino okonavárezaru, ware koréwo sîréri. Tsi-siyáva koréni sugu; gu-siyava oyobásû ¹⁾, that the path (of the Mean) is not walked in (literally: the not being walked in of the path), this I know. The knowing ones go beyond it, and the stupid do not come up to it.

Okonavárezaru, not being practised, from *Okonaw*)i, u, to practice. — *Sug*)i, u, *iru*, *uru*, nondeflecting v. to overstep, go beyond. — *Oyobásu* or *Oyobásu*, not to reach, from *Oyob*)i, u.

Sira-notova urusi nite nurasu-site, fi nite mo kogazaruwo iwu nari, concerning the so called pale arrow shafts, people understand by them, such as are not daubed with varnish, nor burnt with fire.

Nur)i, u, to daub. — *Kog*)i, u, to burn.

Sinserarezaruwo omonbakarazu (不億不信), what is incredible is not taken into consideration.

Sin-s)e, *uru*, to believe. — *Omonbakar*)i, u, to ponder.

事 ヲ 見 度 事 ヲ 見 度	事 ヲ 見 度 事 ヲ 見 度	我 彼 其	△ <i>Watákûsi karega sono kotowo ôsôresu ni surunowo mi-tâi monode atta</i> , I should like to see him do that business, undaunted. <i>Ocor</i>)e, <i>uru</i> , nondeflecting, to fear.
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[Attributive.] *Onoréni sikasáru monowó tomotó sîrû kôto nakdre*, make not a person, who is not your equal, your mate.

Sikasáru, continuative form of *Sitáru*, and this from *Sit*)i, u, to equal.

Kono riwo sirasáru fitó, someone who does not know this law.

Mata sirasáru tokóro ari, there is what one does not yet know. — *Mata yókûsezáru tokóro ari* ²⁾, there is what one does not yet do well.

Sîr)i, u, to know. — *Yoku-s*)e, *uru*, to do good. — *Seni*, not to do; thence *Sesar*)i, u.

Yurano towo " *wataru funa-bito* " *kadziwo tave!*

Yukuyemo siranu " *kovino mitsi kana* ³⁾.

Skipper, sailing over the mouth by Yura, let loose the helm!

Oh! it is the way of love, that does not know whither it goes!

△ *Meni miyénû, kutsini ivarenu fodo ki-meo* (奇^キ妙^{ミョウ}) *na koto*, a matter so uncommon, that it is not to be seen by eyes, nor to be spoken by any mouth.

△ *Fitoni sirarenu yauni suru*, so to act that it be not remarked by others.

[Gerund.] *Takava üeni sokonesu-sité, akuni sokonuru mono nari*, = the hawking-

1) *Tschung-yung*. IV.

2) *Ibid*. XII.

3) *Hyaku-nin*, N°. 46.

falcon is something (*mono*) that suffers no harm by hunger, but is spoiled by surfeiting:

△ *Faravāsū-sitē tori-age māsū-mai*, without paying I shall not receive (the goods.) — △ *Nedanga kavarasū sitē*, while no change in price takes place.

*Kun-si yowo nogarete, siraresu-sitē, kūzu*¹⁾, the superior man, retired from the world and unacknowledged, is not grieved at it.

Nog)i, ぬ, to push back; *Nogār*)e, ぬる, being drawn back. — *Sir*)i, し, to learn to know; *Sirar*)e, する, to be known; *Siraresu*, not to be known. — *Ksi*, nondeflecting verb, to be grieved at.

[Time-defining Local.] *Kokōro ōrāsārēbā, mite mizu, kite kikazu, kārūte, sōnō adzūvāiwō ōrāzu*²⁾, when the mind is not present, we look and do not see; we hear and do not understand; we eat and do not know the taste of what we eat. Compare LEGGE, *Chinese Classics*. Vol. I. p. 232.

*Kun-si iru tō sitē, zi-tōkū-sezāru koto nasi. Ziygu-ŋi arite (ātte), simowo sinogāzu. Ka-ŋi arite, kamiwo fikāzu. Onorēwō tadāsiu-sitē, fītōni motomezarebā, sūnavatsi ūrāmi nasi; Kami Tenwo ūramizū. Sino fītōwo togamezū. Karūga yūēni Kun-siva yasūkini wite motte mēiwō mātsu*³⁾. It does not occur that (*koto nasi*) the superior man having once entered on a fixed position, does not continue to be himself. Is he in a high situation, he does not condemn his inferiors. Is he in a low situation, he does not try to pull down his superiors. Rectifying himself and seeking for nothing from others, he has no dissatisfaction. Since he is not averse to Heaven, which is above him, and does not abuse the people, who are below him, so is the superior man always contented and abides his destiny.

Zi-toku, self-preservation. — *Zi-tōkū sezāru koto*, = the not remaining what one is, is the subject to *nasi* (is not). — *Sinogazu*, from *Sinog*)i, ぬ, to turn off. — *Fikāzu*, not draw or drag, from *Fik*)i, ぬ. — *Motomezareba*, the time-defining local of *Motomezari*, not to seek for, and this from *Motom*)e, ぬ.

*Manabazaru koto ari, korewo manande yoku-sezareba, okāzu. Tovazaru koto ari, korewo tovute sirasareba, okāzu*⁴⁾, if it happens that he has not learned something, and when he learns it, does not become master of it, he (the superior man) does not discontinue it. Is it that he has not examined something, and might he not after the examination understand it, he does not give it up.

[Concessive]. *Mi-karino toki fakarāsu mo taka wo tobāsu*, at the time of the princely hawking the falcon is let fly even without design.

1) *Tschung-yung*. XI.

2) *Dai Gaku*. VII. 2.

3) *Tschung-yung*. XIV.

4) *Ibid.*, XX. 20.

Fakarásu mó = *fakardzu-sité mó* from *fakár*)i, u, to consider, to design.

Nippon nite irisi zenniva arazaredomo, mare narázu, = although (this coin) is not a coin cast in Japan, it is not rare.

Irisi, preterit of *Ir*)i, u, to cast, to found.

后^イ養^ス矣^イ雖^レ不^ス中^ス心[○]誠^コ求^メ之^コ
 嫁^カ子^コ而^レ未^ス有^マ學^マ
 者^ハ也
Kokoro makotoni korewo motómebá (of *motómurebá*), *atarásü tó iütómo, tóokarázi*; *imáda kówa yásinju kotowó mandé, síkátü-sité notsi tótsugu* (of *ká-sürü*) *mñöwá arázü* ¹⁾, if (a mother) aims in uprightness of heart at it (towards the fulfilling of her motherly duty), then even though she do not hit it, she will be not far from it. There never has been (a girl), who first learned to bring up a child, and then married afterwards.

Atarásu, not to hit, not to answer to, from *Atari*. *Tóokarási*, root-form, to be not far off, from *Tooki* (p. 108).

カ^カズ^ズザ^ザル^ル金^キ銀^ギハ^ハ持^チ行^コベ^ベ錢^セト^ト貨^カ幣^ヘニ^ニ持^チ行^コベ^ベズ^ズト^トイ^イヘ^ヘ日^ニ本^ボ銅^ト持^チ行^コベ^ベト^ト外^グ國^コノ^ノ金^キ銀^ギハ^ハ日^ニ本^ボ通^ツ用^ヨ金^キ銀^ギ
Nippon tsuu-you kin-gin to gwai-koku no kin-gin va motsi-yuku koto kurusi-karazu to iédomo, Nippon tou-sen to kwa-heini kosirayezaru kin-gin va motsi-yuku bekarazu ²⁾, Japanese current gold and silver and foreign gold and silver, the export (of it) has no difficulty; but Japanese copper money and uncoined (not made into coin) gold and silver may not be exported.

Siyqu-bai-ításü koto kurusikarázü tomo (or to *íédómó*), *Nippon kin-sino sinamonová siyqu-bai-ításü bekarázü* ³⁾, = even if trade has no difficulty, concerning articles which are forbidden in Japan, in them no trade may be driven.

Nandziga sei- (制^{セイ}) *sitémo, sei-sezü tomo, kare va yahari korewo suru de argu*, if you forbid it or forbid it not he will yet do it.

Mata sarádemó, even if it is not so. *Sári*, contracted from *Sikári* (page 109 N^o. 71); to be so.

[Future.] *Otoko asðkoni tsuru tokiva uwowo éxu to nan* ⁴⁾, a boy, if he angles at that place, will get no fish.

1) *Dai Gaku*, IX, 2.

2) Franco-Japanese Treaty of the 9 Oct. 1858, Art. XIV, al. 4.

3) *Ibid.*, Art. VIII, al. 1.

4) *Nippon o dai itsi-ran*, Vol. I, p. 11.

破^ヤ君^カ汝^ニ *Nandzino kuni waga-kunino tāmēni yabūrāren koto fisāsiki*
 非^レ久^ニ所^ニ爲^{タス} *ni arū-masi, it will not last long, before your country will*
 久^ニ所^ニ爲^{タス} *be subdued by mine.*

Yuku-sūyē kavāru-masito sei-gon (誓^チ言^フ) *wo tatsuru koto*, the taking of an oath, that in future no change shall take place.

ナリ 損^シセバ フ フ 飼^ヲ *Kavi-kata no ku-denwo obōye, hon-foo wo mōtte*
 有^ル中^ニ モ オホ 方^ヲ *yqu-iku-seba, naka-naka zi-son-zi aru masiki*
 間^ママ 養^フ本^ホ口^ク *nari*¹⁾, if one observe the oral communica-
 敷^シ仕^シ育^フ法^ヲ傳^フ *tion with regard to the feeding (of the silk-*
 worm) and rear it according to my pre-
 scriptions, it will then probably not happen that one suffers harm.

On-ki-dzūkai-nasārū maziku soro, there is (*soro*) no occasion for your care, i. e. don't care about it; don't trouble yourself. — Δ *Kūku-bētsū tai-zī-tā kotonī mo nāru-mai*, it will be no matter of extraordinary importance.

大^タ事^ジ *Tai-si-ta koto*, a matter of importance. タ, an abbreviation of タル If we take タ instead of タ, we have to do with a fusion of テアル. Compare page 67, line 3.

[Suppositive]. *Kino ūe tomarite orizaruniva* (or *orizaru kuse araba*), when (the falcon) stays on a tree, and does not come off (or: when he has the bad habit of not coming off).

Fokowo orisunba (or *orizaruniva*), *itsu-mademo, yewo kawāzu-site, hanahāda ūyāsū bēsi*, if (the falcon) does not come off his perch, one must, without baiting, let him suffer terrible hunger,

Iyēwo tsugi, tokuwo tsugi, te-wazawo tsugu rui naradeva, motsivizu, if the expressions are not such as: to propagate a family, to propagate the good, to continue some trade, then (the character 紹, equivalent to *tsugi*) is not used.

Naradeva, ナラデハ, the isolated gerund of *Narānu*, not to be, used as suppositive form.

Mosi fūōwo osorete midzūwo nomasunba, in case (the falcon) shunning men, does not drink the water.

The negation of a negation involves a strengthened assertion; e. g. *Ggu rei* (号^ゴ多^タ令^レ) *no yūkt-todókazāru tokóromó nasi*, there is not one place, to which the authority of the Government does not reach. See page 254.

1) *Yo-san-f-rok*, l'art d'élever les vers à soie au Japon par OUEKAKI MORIKOUNI, annoté et publié par MATTHIEU BONAFONS. Ouvrage traduit du texte Japonais par J. J. HOFFMANN. Paris 1818. § 22.

Sirazunbá aru-bekarázũ (不可不知也) for *Sirázunivó arũ bekarázu*, i. e. in the not knowing — one may not be, = one ought to know.

Fagemi tsütomezumba aru-bekarazu waza nari, it is an occupation in which one may not be without zeal and diligence, i. e. in which zeal and diligence are of the most importance.

Faru akiva yasezunba aru bekarázu, in spring and in autumn (the hawking-falcon) must be lean. — *Yas)e, uru*, to become lean.

In the oral language the use is very common of the time-defining local ...ne ba, followed by *narántũ* (not to be), to express the 'necessity.' *Sayguni itasaneba narántũ* (in the Yédo street-dialect; *Sayooni si-nakeri ya narane*), one must act so. — *Seneba narántũ*, it must happen. — *Seneba narántũ koto*, the necessity. — *Ide-tatsi seneba narántũ de atta*, he was constrained to depart. — *Fítóva Tenyori ukúru tokórono negumiwo ari-gatdkaraneba narántũ*, man must be thankful for the benefits he receives from Heaven. — *Ari-gataki*, adj., thankful.

VERBS EXPRESSING THE BEING, THE BECOMING AND THE CAUSING TO BE.

§ 96. *Ar)i, u*, deflecting continuative verb, derived from *I* (= expire, go away), signifies being continually in a departing movement, to exist, to be¹). Its inflectional forms are: *Ari*, the root- and, by exception²), the predicate closing-form (= there is); *Arũ*, the substantive form, which is also used attributively. Comp. § 11. — *Aríte, Aríteva*, pron. *Atte, Attewa*, gerund, being, or as one is. — *Areba*, there or as one is; — *Aredomo*, although there is; — *Aran*, Δ *Arqu*, *Aroo* (アヲウ. アロウ), future, there will be; *Aran koto kakuno gotosi* (有如此), be it so! (the termination of an oath). — *Arába* (= *Aran* + *ni* + *va*), conditional, if there is, might there be.

Preterit.

Ariki; there was.

Arítar)i, u, Δ *Attari, Attaru, Atta*, has

Arisi, substantive and attributive form. been.

Arisi-yũ, whilst there was.

1) The Japanese themselves seem not to know, that they have continuative verbs, nor that there is a connection between *i* and *ari*. They see, as it appears from the *Wa-gus Sisori*, in *aru* a mere modification of 生 *なり*, *Naru*, = to become, Lat. *feri*

2) By this exception they prevent a confusion of the closing form of *Ari* with that of *Are* (= to become), which is *Arũ* likewise.

Arisikaba, whilst there was.

Attareba, as there has been.

Attaredomo, though there has been.

Ariken, there shall or may have been. *Attaroo*, there will have been.

Ariker)i, u, contin. (see § 82), have been. *Attaraba*, if there has been.

Negative.

Aráz)i, u, Δ *Aránu*, not to be, § 91; *Arazár*)i, u, contin., not to be.

1. *Ari* has the definition, what exists, as subject, the definition where a thing exists, as Local terminating in *ni*, before it.

Fító ari, man is; *Artū fító*, any one being. — *Itsini fító ari* (市有人), there are people on the market-place; *Fító itsini ari* (人在市), people are on the market-place. — *Kin-kwa-san kai-tsiuni ari*, the Kin-kwa-san (gold-flower mountain) is in the sea. — *Sono kunini itsütsüno tandetsü-mono ari*, in that country the five sorts of grain are met with. — *Ninva kudamonono saneno ütsüni árü mono nari*, the pith is something being in the middle of the kernel of fruit. — *Sai-vaini ari*, being in prosperity, having luck. — *Bin-kuni ari*, being in poverty and need. — *Dai-Gáküno mitsüvá méi-tóktüwo aktrákáni sürüni árí; tamiwo arátüni sürüni árí; si-senni todomártüni ari*¹⁾, the way of the Great Study consists in illustrating illustrious virtue, it consists in renovating the people (in bringing it back to its primitive state!); it consists in resting in the highest excellence.

2. The definition where a thing is, followed by the subject, that exists, also occurs without the characteristic of the Local.

終[○]事[○]本[○]物[○] *Mono hon-batsü ari; waza siu-si ari*²⁾, things have 始[○]有[○]末[○]有[○] root and top; affairs have end and beginning. Conceived as subject, *Mono* and *Waza* stand for *Monova* and *Wazava*, and the literal translation should be: As to things, there is a root and a top etc. Conceived as local both definitions stand for *Mononiva* and *Wazaniva*.

3. The spoken language characterises the definition, in what a thing exists, = what it is, by *de*, *de-ar*³⁾, at *Yedo da*. — *Sorewa yoki sake de ar*³⁾, or *sake da*. this is good wine.

4. If this definition is an action or a state, expressed by a verb, it is put in the Modal characterized by the termination *te* or *de* (see § 72). — *Akete ari*, to be in the opening, to open.

5. If it is a quality, expressed by an adjective in *ki*, as *Takaki*, high (see

1) *Dai Gaku*, § 1.

2) Ibid. § 3.

§ 9. B. 1), the spoken language uses the adverbial form in *ku*. — *Tsūki ga takakū aru*, the high-standing (the culminating) of the moon.

6. By fusion of the adverbial form *kū* with *ari*, *kar*)i, u, is produced. *Takakār*)i, u, continually to be high. Compare § 10, § 82.

7. If the definition consisting of a subject and *ari* (*Fitō ari*, people are) precedes a substantive as attributive (or relative) quality, the subject of *aru* becomes a genitive definition, and as such generally characterized by *no* or *ga*. — *Fitō no aru itsi*, a market-place on which are people. — *Irono* (or *iroga*) *aru kīmō*, colors having (colored) clouds. — *Yoki nivōi aru ki*, wood, that has a good smell.

... to *ari*, an elliptical expression for ... to *ivu ari*, or ... to *omovu ari*, the saying or the opinion is that.... *Nanukani tatsu-besi to arikeri*, the meaning, intention, saying was, that we should start on the ninth day.

Especially, Chinese substantives are made adjectives by the addition of *no aru* or *gaaru*; *ga + aru* in the spoken language passes into *gārū*. — *Sai-tsi* (材智), understanding; *Sai-tsino aru fitō*, an intelligent man. — *Yekki* (悦喜), mirth; *Yekkiga aru koto* or *Yekkigaru koto*, a merry business. Compare § 10. page 114, Remark.

8. The negative *Arās*)i, u, = not to exist, just as the affirmative *Ari*, has the definition, in which a thing does not exist, i. e. what it is not, in the Local in *ni* before it, mostly, for the sake of emphasis, still isolated by *va*. — *Reini arázū* (非禮), it is not polite; *Reiniva arázū*, polite — it is not. — *Sikanva* (= *Sikaniva*) *arázū* (不然), so it is not.

神	等	兄	國	之	者	此	Yaso Kami. Kava <i>fitō fasirāno mi-nani arázū</i> . <i>Oho-kuni-nusi no Kami no ani-oto no Kami</i> <i>tatsiwo mōosu nari</i> , Yaso Kami or the eighty superior beings. This is not the illustrious name of one person. Thus people call the row
神	兄	國	之	者	此		
也	弟	主	名	非	一		
之	之						

of Kamis of the elder and younger brothers of the Kami named the Great Land-Lord.

9. The Passive *Ar*)e, u, *eru*, = to become, come into existense, is more particularly proper to the written language. — *Kova kegarewō motsi ūsindvu kami nari*, *Mi fanawo aravi-tamavu tokini are-masi-tsu*, this (the goddess of the falling stars) is a Kami, who takes and looses dirt. She was (*masi-tsu*) produced (*are*), when (the gods of creation) cleansed their noses. — Ore is called *Ara-kane* (= *Are-kane*), as being considered metal in its primitive state (生金).

Remark. *Gō-zār*)i, u. The courtly epistolary style and the spoken language,

instead of simple *Ari*, make use of the more ample *Go-záři* or *Go-záři-másü*, sounding, in a quick pronunciation, as *Gōzái*, or *Gōzái-más'*, in writing expressed by 御座有^り, *Go-za-ari*, which is equivalent to the expression: »to have the honor to be." Courtesy employs this word even where it is — not suited. Like *Ari*, it has the complement of what a thing consists, i. e. what it is, if a substantive, in the Local in *de*, if an adjective in *ki*, in the adverbial form in *ku* (or *u*, page 106) before it. — *Sorewa nanide gozaru?* what is this? — *Nandokide gozari-masūka?* what o'clock is it? — *Hirude gozari-masū*, it is noon. — Δ *Anátadewá gozari-masénü*; *watáküsi zi-sinni itási-másita*, = it is not you; I did it myself. — *Go ki-gen yoróštu gozari-masū ka?* your disposition is it well? is it well with you? = how do you do? — *Ai-kavárü gimo gozari-masénü*, so as ever, literally: there is no change at all.

§ 97. *Ori*, *u*, deflecting continuative verb, derived from *i* (い) or *wi* (住), = seat, to sit, means dwell, reside; having reference to a living being, that can remove itself. It is preceded by the definition of place, where anything dwells, as also of the condition or of the action, in which anything is, as Local or gerund with the termination *ni* or *de* (sometimes *te*). In definitions of place the spoken language makes use of *ni* or *de* indifferently.

Conjugation, regular: Root, *Ori* (居.留). Closing-form, subst. and attrib. form *órü*, pron. *or'*, he dwells, the dwelling. — *Or)eba*, *edomo*, *aba*, as, although, if he dwells. — *Ori)ki*, *si*, *keri* etc. has dwelled. — Gerund. *Or)te* (オリテ), pron. *Otte*, which in writing is expressed by オヲテ, dwelling; thence the Preterit *Oritar)i*, *u*, Δ *Otta* (オツタ). — *Orázu*, Δ *Oránu*, not to dwell; — *Orás)i*, *u*, 爲居, to make to dwell, to place; — *Orásim)e*, *u*, *eru*, 令居, to order to place. — *Samüráiwó sironi orásimü*, order is given to place soldiers in the castle. — Passive form, used in speaking, *Orár)e*, *u*, *eru*. — *Sókóni oraré*, = »hic sedatur," for pray sit down, in speaking to one superior.

Examples of the use of *Ori*.

Utsüni orü, or *ori-másü*, he is within, is at home. — *Fino sobani órü*, he stays at the side of the fire. — *Sinra nisino kunini orisi yori*, since the (people of) Sinra has dwelt in the western parts. — *Kun-si koreni órü*¹⁾, the superior man

1) *Tschung-yung*. X.

stays there in (in virtue, as in his element). — *Orūni ōtē sono ōru tokōrowo sūru*¹⁾, when (a bird some where) nestles, it knows the place where it is at home. — *Hūtōno kimito nāttevā, zinni ori, hūtōno sin to nāttevā, kēni ori, kuni-tāmi tō mazivārebā, sinni ōrū*²⁾, when he (the noble man) becomes the lord of others, he rests in humanity; when he becomes the minister of others, he rests in reverence (towards the prince); if he has to do with the people of the country, then he dwells in uprightness. — Here we have a succession of three propositions of which only the last has the predicate closing-form *orū*, whereas in both the preceding the indefinite root-form *ori* is used.

Tabē, to eat; *Tabete orū*, to be eating. — *Tabes)i, u*, make eat, feed; *Tabesite ōrū*, to be feeding. — *Nom)i, u*, to drink; *Nonde ōrū*, to be drinking. — *Siri*, to know; *Sirite ori-māsū*, to be knowing. — *Fanawo mite zasite ōrū* (看花ヲ坐ス), he sits beholding flowers. — *Karega ima-yguni kimono kite ōrū*, he is dressed in the fashion. — *Mottewa ore-domo fūtoni misēnū*, although he has it with him, he does not let others see it.

The causative *Os)i, u*, (押ス), pron. *ōsū*, which being derived from the root *I* (居¹), has the original signification of to seat, make stay some where, includes the idea of our print, e. g. *Mōkūni inwō ōsū*, to print a mark in wood; *Kamini kattūsiwo ōsū*, to print a figure on or in paper; *Kurūiwo ōsū*, to maintain the throne. Employed as a substantive, it refers to something that presses, and characterises the word *Nézūmi-ōsi* the mousetrap as something that presses the mouse, and makes it stay.

§ 98. *I* (井), *Ite*, *Iru*, nondefl. auxiliary verb, = to be in, a variation of *Or)i, u*.

俟^イ易^イ君^イ
命^イ以^イ子^イ
居^イ
*Kun-siva yāsūkini ite motte mēiwo matsū*³⁾, the superior man is quiet and calm, waiting for the appointments (of Heaven). — *Dzu-kinwo kaburazuni iru*, to be without having a covering on the head. — *Tsikāra nākū narite iru*, or Δ *Tsikāra ngo natte oru*, to have become powerless.

The root *i* or *wi* (居¹), seat, occurs in compounds as: *Tori-wi* or *Tori-i*, = bird-seat, the name of certain doors, which are at the entrance to Japanese temples. — *Kūrā-i* (位²), from *Kūrā*, saddle, thus a seat raised as a saddle, a throne. — *Nawi* or *Nai*, the old-Jap. name of earthquake; from *na*, = dis-

1) *Dai Gaku*, III. 2.

2) *Ibid.* III. 8.

3) *Tschung-yung*. XIV.

and *i*. — *I-su*, = seat-nest, the chair on which one sits with the legs crosswise. — *I-toko*, seat. — *I-ziri*, bed. — *Iyô* (△ *いよ*), in Eastern Japan *ya*, contracted *yô*, the house. — *I-tsi*, = seat-way, the market-place.

NONDEFLECTING VERBS IN I.

§ 99. As these, with respect to their conjugation, are connected with the verb *I*, *uru*, to be, they are placed here ¹⁾).

The conjugation of the nondeflecting verbs in *i*.

	Aorist.	Continuative present.	Preterit. pres.	Future.	Continuative Fut.
Root-form	<i>i</i> .	[<i>iri, uri, yuri.</i>]	<i>itari, Δ ita.</i>	<i>in, Δ iû.</i> en	[<i>inzi.</i>]
Imperative ...	<i>i-yo,</i> <i>i-sai.</i>				
Closing-form ...	<i>u.</i>	<i>iru, uru, yuru.</i>	<i>itari, Δ ita.</i>		<i>inzu, Δ iûzu.</i>
Subst. and Attr.		<i>iru, uru, yuru.</i>	<i>itaru, Δ ita.</i>		<i>Δ iûzuru.</i>
Gerund	<i>ite.</i>	<i>irite, ite.</i>	<i>itarite.</i>		
Local		<i>ireba, ureba, yureba.</i>	<i>itareba.</i>		<i>Δ iûzureba.</i>
<i>as, when.</i>					
Concessive ...		<i>ire- ure- yure-</i>	<i>itare-domo.</i>		
<i>although.</i>		<i>domo. domo. domo.</i>			
Suppositive ...			<i>itarába.</i>	<i>in-va, Δ iba,</i> <i>Δ iû-narába.</i>	
<i>if.</i>					

Causative: *isi, osi, asi, usi.*

Negative: *iz)i, u, Δ inu, onu.*

Synopsis of nondeflecting verbs in *i*.

I. Intransitives.

1. *Si*i, *yu*, *iru* or *yuru* (強^レ ^レ ^レ ^レ), to force, compel. — *Siite*, by force. — ? From *si*, to do, and *i*, *iru*, to be.

2. *Sii*, ^レ ^レ ^レ ^レ; *Si*yu, ^レ ^レ ^レ ^レ; *Si*iru or *Si*yuru; gerund *Siite*; supposit. *Siiba*; to be gone; to be dead, from *si* (去^レ), to go away (not from 死^レ, to die), and 井; 井^レ. Some also write ^レ ^レ ^レ ^レ, *Siri*. Causat. *Siis*)*i, u*, 弑^レ, to dispatch, send out of the world. Compounds with *Sii* are: *Me-sii*, 盲^レ, = to be eye-dead or blind;

1) What RODRIGUEZ in his *Éléments* § 38 says about these verbs, is not of that nature to make a treatment of this subject unnecessary here.

Mesitáru, △ *Meniita*, has become blind. — *Mimi-si*)i, 聾², *yu*, *iru*, or *yuru*, *ite*, = to be ear-dead or deaf.

3. *Ki*, 來⁺, to come. Imperat. *oyo*, *oyo*, *oi*, in *Sikok ei*; Gerund *ite*; Fut. *en*, old-Jap. *ómā*, *on*, △ *oo*, *oozu*, *oozuru*; Negat. *ónā*, at *Yédo anu*.

4. *I-ki*, 去¹ 來⁺, = go and come; to breathe, live (生). *Ik)iru*; *Ike-iru*, 在生, to be living; Fut. △ *Ik)iú*; Causat. *ás*)i, *u*, to make live, to enliven.

5. *De-ki*, 出⁷ 來⁺, = to come out of, to procede, to be produced, to be achieved; Lat. *procedere*. *Deki*, *iru*, *ite*; Fut. △ *iú*; Negat. *inā*, vulg. *ónā*. Caus. *Dekas*)i, *u*, to produce; thence *Dekas' mono*, a product. A variation of *Deki* is *idéki*.

6. *Tsúki*, 盡⁷, to come to the end, to consume, v. i., to get exhausted or consumed. *Tsúk*)i, *iru*; Negat. *inu*, not to become exhausted; Causat. *Tsúkús*)i, *u*, to exhaust, to consume; Pass. *Tsúkar)e*, *uru*, to be in a state of exhaustion. It is to be distinguished from deflecting *Tsúk*)i, *u*, 著⁷. 即, to come to.

7. *Ok*, 起⁺, to rise, to get up, *see lever*. *Ok)iru*, *uru*, *ite*, *ita*; Fut. △ *iú*; Causat. *ós*)i, *u*, to make rise, to raise, to establish.

8. *Súgi*, pron. *Sū-ngí*, 過⁷, contracted from *sū* + *ni* + *ki*, = to go (*ki*) on the top (of anything), to rise above, to surpass, exceed. *Sug)iru*, *uru*, *ite*. Causat. *ós*)i, *u*.

9. *Fi*, 乾², dry. *Firu*, to dry, v. n. to ebb. *Sivo no firu toki*, at low water.

10. *Ni*, 似², to be like, to resemble. *N)iru*, *ite*, *ite ari* = *itari*; Negat. *izu*, not to be like; Causat. *is*)e, *u*, *uru*, *eru*, to make to like; to imitate. *Nise-mono*, imitation.

11. *Ori*, 下⁷, to descend. *Or)iru*, also *uru*; *ite*, *itari*; Fut. *in*, △ *iú*; *intosu*, to be about to descend; Negat. *izu*, *izar*)i, *u*, not to descend; Causat. *Orós*)i, *u*, to make descend.

12. *Ōtai*, 落⁷, to fall down. *Ōts*)i, *ite*, *itar*)i, *u*, △ *ita*; Closing-form *Ots*)u or *i-másā*; Attributive *iru*, also *uru*, (*Ōtsōrū isī*, a falling stone); Fut. *in*, △ *iú*; Condit. *iba*; Negat. *izu*. Causat. *Otós*)i, *u*, to make fall; to fell.

13. *Mitai*, 滿², to be filled. *Mits*)u, *uru*, *ite*. Negat. *Mitēnu*.

14. *Kūtai*, 枯⁷, to rot; v. i. to wither. *Kuts*)iru, *uru*, *ite*.

15. *Ōdzi*, 忙⁷, to be afraid. *Ōdz*)u, *iru*, also *uru*. Causat. *Odós*)i, *u*, to make any one afraid.

16. *Fadzi*, 辱⁷. 恥, to blush, to be ashamed. *Fadz*)i, *u*, *uru*, *ite*; Imperat. *iyó*; Adverb. *ŭrákūvá*; Adj. *Fadzūkásiki*, timid. Causat. *Fadzūkásim)e*, *uru*, to make blush, to shame.

17. *Karab*)i, 枯², *iru*, *i-nuru*, to dry, v. i. *Kara*, halm; *Kar)e*, *uru*, to dry up.

18. **Kabi**, 黴^{カビ}, mould. *Kabiru*, to grow mouldy; metaphorically: to be grieved.

19. **Sabi**, 錆^{サビ}, *uru*, to rust; metaphorically: to be solitary and still.

20. **Wabi**, 謝^{ワビ}, *iru*, also *uru*, *ite* etc. 謝^{ワビ}, intercession, to intercede, to excuse.

21. **Nobi**, 延^{ノビ}, *iru*, *ite*, 延^{ノビ}, 申^シ, to stretch, to be extended. *Nobóri*, *u*, to be stretching, *v. i.*, to go aloft, to ascend. — *Kevurino nobóruwo mirú*, to see the ascending of smoke. — *Fino nobóri*, the rise of the sun. — *Yamani nobóri*, to go aloft on a mountain, to ascend a mountain. Fact. *Nobóse*, *uru*, to make stretch, or ascend. — *Tsukaiwo Miyakoye nobose*, despatching messengers up to Miyako. — *Yaki-monowo kurumani nobósu*, to work up pottery on the potter's wheel. — *Nob)e*, *uru*, *v. tr.*, to stretch, to extend, to raise.

22. **Kobi**, 媚^{コビ}, to flatter. *Kob)i*, *iru*, *uru*, *ite*; Imperat. *iyó*; Fut. *in*, Δ *iú*. — *Fútóni kobiru*, to flatter men.

23. **Korobi**, 腐^{コロビ}, *u*, *uru*, corruption, decay, to pass toward destruction. Causat. *ás)i*, *u*, to cause to decay.

24. **Fokorobi**, 綻^{フコロビ}, *u*, *uru*, 綻^{フコロビ}, to tear, to burst, *intr.*, to rip as a seam, open as a flower bud.

25. **Forobi**, 亡^{フロビ}, 滅^{メツ}, to become destroyed, to perish. *Forob)i*, *u*, *i-nu*; Fut. *imu*, *in*, Δ *iú*. Causat. *ós)i*, *u*, to destroy. *Forobosár)e*, *uru*, to be ruined or destroyed.

26. **Fotobi** (not *Fitobi*), 液^{フトビ}, *iru*, *uru*, 液^{フトビ}, to soften, *v. i.* Causat. *Fotobasi*, *u*, to make soft.

27. **Furubi**, 古^{フ RUBI}, *iru*, *uru*, 古^{フ RUBI}, to get old, to grow old (old, opposed to new).

II. Transitives.

28. **Ki**, 着^キ, *iru*, *ite*, Fut. *in*, Δ *iú*, 着^キ, to put on (a dress).

29. **Koi**, 戀^{コイ}, Δ *Koi*, longing for. *Kov)i*, *u*, *iru*, *uru*, to long after, to love. Causat. *Kovos)i*, *u*, to cause to love, to attract one's love; *Kovósiki*, charming, amiable.

30. **Mótati**, 用^{モタティ}, 用^{モタティ}, to use, to employ. *Mots)i*, *u*, *iru*, or *yuru* (ユル); *itar)i*, *u* (井タリ). Fut. *Motsi**in*; Condit. *iba*; Negat. *izu* or *inu* (用^{モタティ}ス), *izar)i*, *u*; Pass. *irare*, to be used, to serve, *v. i.* We consider *Mots)i*, *uru* the continuative form of *Mots)i*, *u*, (持^{モツ}), to take hold of, seize, use, of which *te Gerund* *Mótte* (以^{モツ}) is equivalent to the word expressive of relation, with. Some, although incorrectly, also write モチヒ. モチフ etc. The predicate closing-form モチユ generally passes for a passive (to be used, to be of use to) perhaps from

the analogy of the form with the derivative *Iyu* (to get a shot), from *I* (to shoot). See § 89. 2.

On account of the important part, which this verb plays, some instances of its use follow here.

*Koréwo surū monová tókū, koréwo mōtsi-uru monová šidzūkā narebd, sūnāvdsi sai tsūnéni tārū*¹⁾, if those which produce them, are quick, and those which use them are slow, riches will ever be sufficient. — *Sono riygu-tanwo torite* (△ *totte*), *sono tsuwo tamini motsivu*²⁾, he takes hold of the two extremes (of good and bad) and employs the Mean of them in his government of the people. — *Gu nisite midzūkara motsiuru kotowo konōmu*³⁾, being ignorant he is fond of using his own self (his own judgement). — *Omae korewo nanini motsiiruka?* or, more politely: *Andā korewo nanini O motsii nasdrūka?* for what purpose do you use this?

31. I, 射*. 弋, shooting *Iru, Ite*, to shoot at, to hit. *Matowo iru*, to shoot at a mark. *Toriwo iru*, to shoot birds. *Yumi-iru*, to shoot with a bow. Passive, *Iye, Iyu*, to be shot. *Iyu sisi* (所射穴), = shot meat, venison.

32. Mukui, 報^フ, 1. reflecting; 2. retaliation, retribution. *Muku)i, yu, yuru*, to retaliate, to retribute; Negat. *izu, izari*, not to retribute. The recent ortho-
 報^フ 知^フ 狗^ヲ | graphy ムクヒ. ムクフ is erroneous. — *Inuwa onwo siri, ata*
 仇^ヲ 恩^ヲ | *wo mukuu*, the dog knows favor and retaliates wrong.

33. Ab)i, *iru* (not *uru*), 浴^フ, = to shoot with bath-water, to splash, to squirt, to cast water up or out. *Yu-abiru*, to sprinkle anything with warm water, to wash it. *Midzuwo abiru*, 浴^フ 水^ヲ, to squirt cold water. Since, as appears from this expression, *Abiru* has the word water for its object direct, it cannot mean to wash oneself or to bathe.

34. M)i, *iru*, 見^ル, to see. Imperat. *iyō*; Gerund *ite*; Pret. *itari*, △ *ita*; Fut. *in*, △ *iū*; Negat. *izu*, △ *inu*. Pass. *iye, iyu*, to appear; *irare*, to become visible. Compounded with *mi*, to see, are:

35. Urā-m)i, *ite, u, uru*, 恨^ム, to see backwards, to be disgusted with... Fut. *imū*, *in*, △ *iū*; Negat. *izu*.

36. Kangām)i, *iru*, 鑑^ム 鑒. 監, to look in the glass; to consider.

37. Kaheri-m)i, *iru*, 顧^ム, to look back.

1) *Dai Gaku*. X. 19.

2) *Tschung-yung* VI.

3) *Ibid.* XXVIII.

THE FOREGOING NONDEFLECTING VERBS IN I, ARRANGED ALPHABETICALLY.

Ahi. N°. 33.	Forobi. . 25.	Kabi. . . 18.	Kobi. . . 22.	Mitai . . 13.	Odzi. . . 7.	Sugi . . . 8.
Deki . . . 5.	Fotobi. . 26.	Kangámi. 36.	Korobi. . 23.	Motsii. . 30.	Ori . . . 11.	Tsuki . . 6.
Fadzi. . . 16.	Furubi. . 27.	Karabi. . 17.	Kovi. . . 29.	Mukui. . 32.	Otai. . . 12.	Urami . . 35.
Fi 9.	I. 31.	Kaherimi 37.	Kutai . . 14.	Ni. . . . 10.	Sabi. . . 19.	Wabi. . . 20.
Fokorobi. 24.	Iki. . . . 4.	Ki . . . 3. 28.	Mi. . . . 34.	Nobi . . 21.	Sii. . . 1. 2.	

§ 100. I. **Ni**, 爲 = 矣 =, = to be, is; Gerund *Nite*, Fut. *Nan*, is equivalent to our copula, to be, when in connection with a precedent substantive it implies, that that substantive is a definition, which is ascribed to the subject of the proposition. Derived from the Local termination *ni* and from *i* (= to be, exist, § 96) the verb *Ni* means really an existence or being in...

It is peculiar to the written language, and except the root-form, which is of use in coördination of propositions, only the Gerund *Nite* and the Future *Nan* (= will be) and *Nanmeri* or *Nameri* (= will have been) are to be met with, whereas for the further conjugation the continuative *Nar*)*i*, *u*, is used (§ 100. II).

Examples:

[Root-form.] *Kinto ivü fitóva takümini*, *Ninto ivü fitóvá tsuriwo yóküsu*¹⁾, one Kin is (or was) an architect, one Nin knows (or knew) how to use the angle.

[Gerund.] *Taneva mi-wake-gataki mono nite*, *ku-den oosi*²⁾, the seed (of silkworms) is a difficult object to judge of, and there are many oral traditions respecting it.

[Future.] The forms *..ni nan* and *..to nan*, the first preceded by a substantive, the second, by the substantive form of a verb, have a potential force, *ni-nan* being a coupling of *ni*, to be, and *nan*, the Future of *ni*, *nuru* (§ 84), whereas *to nan* stands for *koto nan*, or, as some will, for *tomo nan* also. Compare p. 253. § 95. 2. 1). — *Kono orikara mohaya mina mina utavi tavamure mote itonámü koto ni nan*³⁾, from this time all (the work) shall be a matter (*koto*) which shall be done singing and playing. — *Ezu to nan*, they will not get. See page 259 line 1. — *Kevino Dai Miyoo-zinva kono Ten-wguwo agame-mátsüru to nan*⁴⁾, with regard to the great illustrious spirit of Kevi, this emperor will have been honored (as

1) *Das Buch von Tausend Wörtern*, aus dem Schinesischen, mit Berücksichtigung der Koreischen und Japanischen Uebersetzung ins Deutsche übertragen von Dr. J. HOFFMANN. 1840. N°. 925—928.

2) *Yoo-san fi-rok*. § 5.

3) *Ibid*.

4) *Nippon o dai ilsiran*. I. 10.

such). — *Kono siu* (宗^{しう}) *ni omó-muki-keru to nan*¹⁾, he will have been converted to this sect. A mere emphatic suffix (= so) is *nan* in expressions as *kaze no otoni nan ari-keru*, it has been the sound of the wind. On to *kaya*. See Addenda N^o. V.

Remark. In RODRIGUES' *Élém.* § 54 lines 16, 17 the verb *Ni* here treated is mentioned with the words: „*De, nite, site, Étant.* — Ces trois mots s'emploient quelquefois au lieu du verbe substantif.” — *Site* is the gerund of *Sji*, *u*, *aru*, to do. See § 103.

II. *Nari*, u, (也^{なり}), deflecting continuative verb, derived from *Ni* (= to be, § 100. I). It is immediately preceded by the definition, of what the subject consists, or what it is. Inflectional forms, the same as of *Ari* (§ 96): *Nári* is the root- and, though by exception, the closing-form also; *Nárü*, Δ *Na* (§ 12), the substantive form, which is also used as attributive. Gerund *Nárite*, Δ *Natte*; Causat. *Nareba*; Fut. *Naran*, Δ *Naroo*; Condit. *Naräba*, in the spoken language generally abbreviated to *Nara* (see § 76).

1. *Nari* is used as closing-form in: *Tóküvä moto nári*; *Saivá süs nari*²⁾, virtue is the foundation; fortune the top. — *Fino fikári akiräka nári*, the sun-light is clear.

2. *Naru* is substantive in: *Katätsino madoka náruwä Tenni atári*, *anáno keta* (or *kaku*) *náruwä Tsi ni narqu*, = that the shape (of the Chinese copper money) is round, answers to the heaven, that its opening is square, is an imitation of the earth. — *Ame náruva in-yäuno ki nári* (雨^{アメ}也^{なり}者^{もの}陰^{かげ}陽^ひ之^の氣^き也^{なり}), that which is rain (= the rain) is an emanation of the tellural and solar principle.

3. *Naru* is attributive in: *Mata ki-naru mayuwo tsükürü káiko äri*, there are also silkworms, which make yellow cocoons.

4. The attributive form *Naru*, Δ *Na*, serves to derive adjectives from substantives and adverbs. (See § 12, page 115). *Iyéno katavara naru hayäsi*, a wood at the side of the house.

5. The Gerund *Narite*, Δ *Nitte*, is generally superseded by *Nite* and *Ni-sité*, (§ 100, I), probably to prevent a confusion with *Narite*, = giving sound, or with *Narite*, = *Narete*, = becoming, — *Kokúro-bäse makoto nari*. *Kokúro-bäse ma-*

1) *Nippon o dai üsirän.* VII. 46 recto.

2) *Dai Gaku.* X. 7.

koto ni sité, sikkû-sité notsi kokoro tadási ¹⁾, the will is truth. The will being true, the heart is then rectified.

6. The negative *Narasi*, u (也 止), = not to be, is avoided and, as a rule, superseded by the analytical form *ni-arasû* or *ni-arantû*. *Waga koto ni arazu*, it is not my business. (See page 162. 8).

7. *Nari*, with its inflectional forms, particularly its closing-form, is in the written language, used periphrastically also, to lengthen or round off a period, and is preceded by the predicate verb proper in its substantive form. The spoken language of Yédo uses *Masi*, u for the same object (see § 101). Examples: *Kono toki wa kaiko ûmâre-ûdzûru nari*, = it is at that time that the silkworm comes out. *Ide, Idzuru*, to come out. — *Kâiko samûsâni tavezu, si-suru nari*, the silkworm cannot bear frost, it dies. — *Kûsâwo kûvâsu naraba*, if one gives grass for food. — *Anâtano hoo ni so-bokûga arimâsû nara, sore mô kai-mâsû* ²⁾, if you have sapan-wood, I will buy it too. — *Yâsûi nara, tori-mâsû* ³⁾, if it is cheap, I will take it. — *O kai nasaru nara*, if you buy.

III. *Nare*, u, *eru*, *uru* (成 じ), = to become, Lat. *fieri*, the passive of *Ni*, = to be (§ 100. I). As there is a homonymous *Nare*, u, *eru*, which being formed from another root *Ni*, means to be boiled, become tame, the form *Nare*, when it means to become, is not employed, but now generally represented by the active form *Nari*, u, and the immediately precedent, appositive definition, what or how any thing becomes, has to show by its inflectional termination *to*, *ni* or the adverbial *ku* (§ 9, page 111), that *Nari* is not used with the active signification of to be, but supersedes *Nare*, = to become, in stead of which *Narare*, u, *eru*, the passive of *Nari*, (to be) also is met with.

Observations concerning the use of *Nari*, as substitute for *Nare*, = to become.

1. The apposition, what any thing becomes, when it is some thing concrete, characterized by the suffix *to*.

Amé kôrûte yûki tô nârû, the rain, congealing, becomes snow. — *Ten-Tsino seki-in* ⁴⁾ *atataka-nâru tokiva ameto nari, samûki tokiva yukito naru* (or *nâru nari*) ⁵⁾, the accumulated tellural matter of the heavens and earth, when it is warm, be-

¹⁾ *Dai Gaku*. § 5.

²⁾ *Shopping-Dialogues*, p. 40.

³⁾ *Ibid*. p. 37.

⁴⁾ 天 地 積 陰.

⁵⁾ *Kasira-gaki kin-moo dru-i*. I. 7. recto.

comes rain, when it is cold, it becomes snow. — Since they are coördinate, the former of the two propositions closes with the root-form (*ame to*) *nari*, the latter with the closing-form (*yuki to*) *naru*. So, likewise, in: *Kumova san-sénno ki nari*. *Tsi-ki nobórtte* (*nobótte*) *kumóto nári*, *Ten-ki kudáríté ameto nárré nari*¹⁾, clouds are the exhalation of mountains and rivers. The exhalation of the earth rising becomes clouds, the exhalation of the heavens descending becomes rain, or, literally: is becoming rain. — *Motsiiru tokinbá*, *nezúmi mo torá to nari*; *motsiizáru tokinbá*, *torámo nezúmi to naru*, if one make use of it (if one attach value to it), even the mouse becomes a tiger; if one attach no value to it, then even the tiger becomes a mouse. — *Fítóno kimito nátte vá*, *zinni órú*²⁾, if (a noble man) becomes a prince over others, he has humanity for foundation. — *Kava wakarete fútátsu to naru*, the river divides into two branches. — *Kore naravasi to nári-táru nári*, this has become a custom.

2. The apposition, what something becomes, characterized by *ni*; a construction peculiar to the classic language.

Kunitsu kami om'na (*onna*-) *ni narite* (化^ナ爲^ニ而^ニ) *mítsni mukaveri*³⁾, the god of that district became an old woman and came to meet (him) on the way. — *Kova torini narerisi kami nari* (此者於鳥所成之神也), this is a god changed into a bird. *Narerisi*, the attributive form of the preterit of *Nari*, (compare § 80 line 16). — *Kova Fino kamino mi-kabaneni nari-maseru nari*, this (*kami*) has become the corpse of the god of fire. If *ni* were superseded by *no* (thus *kabaneno*), an existence from the corpse would be meant, for the same writer says of another *kami*: *Kova Fino kamino tsino nareru nari* (血之所化也), this is a production from (has arisen from) the blood of the fire-god. — *Nami kazémo tawoyakantí narite* ..., also waves and wind becoming softer ... — *Ken-go* (堅^ツ固^ク) *ni naru koto*, becoming sound.

3. If the apposition, what something becomes, is an adjective in *ki* (§ 9. B. page 105), it stands in its adverbial form in *ku*.

Kara-kane fúrikú narite sono iro akaku naru nari, the Chinese metal (an alloy of copper and silver) growing old, his color becomes red. — *Aritaru mono no náku naritaru koto*, the annihilation of a thing that has been.

1) *Kasira-gaki kin-moo dzu-i*. I. 6. verso.

2) *Dai Gaku*. III. 3.

3) *Nippon-ki*. 14. 13 recto.

4. The material from which any thing becomes, is put in the Ablative or Genitive, characterized by *yori* or by *no*.

Midzuyori naru mono, something that arises from water. — *Fino kamino tsino naréru nari*, it has arisen from the blood of the god of fire, = it is an emanation from the blood. . . .

5. The definition, by what a thing becomes, if it is a verb, is put in its root-form before *Nari*.

Kono simava sivo-awano kori-naréru nari 此嶋者ハ潮沫之ノ凝成也, this island is a clotting of the sea-foam.

6. *Nari*, employed impersonally (without a subject, as in Germ. *es wird*), and preceded only by an appositive definition what it is to be, characterized by *ni* or *to*.

Ni-gwats' ni nareba, = when it becomes (comes to) the second month. — *Sidzukan ni naru*, it grows calm. — *Mayuni* (or *Mayuto*) *nareba*, itow *tordsimü*, as cocoons become formed, one has the thread taken from them. — *Notsini iro-irono yamäito nárü*, or *naru-nari*, afterwards arise all sorts of illness.

IV. 1. **Nási**, *u*, deflecting causative verb, = to cause to be; to make (生.成.爲.化.作), from *Ni*, = to be (§ 100. I).

Fu-senwo nasü ¹⁾, to produce evil. — *Fütóno zin-saiwo násü*, originate cleverness in others, make others grow clever. — *Koréwo násü bési*, this must be done. — *Koréwo násü koto nakáre*, do this not! (§ 93. 2.). — *Tenno náséru wasarwai*, calamities which heaven has caused. — A. *wo* B. *to nasu*, to make B. from A.

2. **Násás**, *i*, *u*; **Nasazár**, *i*, *u*, negat. not cause to be, not produce. — *Koreva nasazárü besü*, = as to this, one ought not to do it, this may not be done.

3. **Násás**, *i*, *u*, causat., to make produce.

4. **Násásim**, *e*, *uru*, cause that one makes be, give order that one makes, to bring about.

5. **Násár**, *e*, *u*, *uru*, become produced or done, to happen. Imperative *Násáre*, let there become done, sounding in the popular language of Nagasaki *Nahári*, *Nahai* and *Naherri* too ²⁾.

The use, which courtesy makes of the passive *Nasar*, *e*, *u*, *uru*, will be illustrated in the Appendix to this Chapter § 112, page 312.

1) *Dai Gaku*. VI. 2.

2) Observation by the late Mr. R. S. DE SAINT AULAIRE, interpreter for the Japanese language.

§ 101. **Mas**i, u, (坐^マ), deflecting v., to abide, reside, originally *ymas*i, u, from *yma*, abbreviated *ma* (間^マ), = space, spot, or with reference to time, while, interval and *s*i, u, to be active, do. Gerund *Mashte*, by elision *Maite* also; Pret. *Maser*i, u, *Masik*i, *eri*, u; *Mashta*, *Mas'ta*; Fut. *Masan*, Δ *Masoo*, pronounced as *Mašoo* (see page 209, line 12). Negat. Δ *Masénü*, instead of *Masánü* (see page 248). In the epistolary style *Masi* is superseded by **Moo**s*i*, u, マス, マウス, マフス. 申. Vide Addenda n^o. VI.

1. In the elevated style *Masi* supersedes the commoner *Ar*i, u, to exist, and *Or*i, u, dwell, and just as it, is preceded by the definition of place, where something is, in the Local. E. g. *Kova Oki tsu miyani másü kami nari* ¹⁾, this is a *kami* dwelling in the chapel of *Oki*.

2. *Masi* is used as an auxiliary verb, when an eminent subject is spoken of, and is preceded by the verb with which it is connected in the root-form (a) Present or b) Future), or also c) in the Gerund. Examples:

a) *Ama-terásü Kami*, = the *Kami* enlightening all around, is also called *Ama-terási-másü Kami*.

[.. *ni-másü*.] *A. . va B. . Kamino mi fava ni-másü*, *A. .* is the mother of the *Kami B. .* ²⁾. (*Ni*, *Nite*, to be, see § 100. I.) — *Tamayori-fiméno mikotova Kamo no mi oyano Kami ni-másü* ³⁾, Her Highness Lady *Tamayori* is the *Kami* of the ancestors of *Kamo*.

[.. *nari-másü*.] *Konomi fásirano Kamiva mina fitóri-gami nari-másite*, *mi-mi-wo káküsi-tamáviki* ⁴⁾, these three gods were gods standing alone, and kept themselves hidden. — *Kono fiméno gamivá N. . Kamini mi-ávi-maseri*, this goddess has matched herself with the god *N. .* (See § 80). —

也^ナ所^コ爲^シ此^コ *Kono simavá yeto sité umi-maseru nari*, this island —
生^マ胞^エ嶋^シ (the gods) have produced (it) as an after birth. — *Ma-*
坐^マ而^テ者^ハ *seru*, the attributive form of *Maseri*, the preterit of
Masi. (See § 80).

[.. *masi-másü*, = to be being.] *Ten wgu N. . no miyani masi-másü*, the emperor is residing in the palace *N. .* — *Buts zinva fitóno negavini yotte ka-go*-(加^カ護^ゴ) *si-mási-masedomó*, *sonomi* (其身^ミ) *kavi-katani orosoka nareba*, *ikagava sen?* ⁵⁾ although *Buddha* and the spirits assist, complying with the wish of men: if, in

1) *Kami-yono mi-sudzi*.

2) *Ibid.*

3) *Ibid.*

4) *Ibid.*

5) *You-san fi-rok*. II. 11 recto.

the rearing (of the silkworm) one is negligent, what will it avail? — *Siyuk-ke* (出^シ家^カ, pron. *šukke*) *no nozómi masi-masi-keredomo, tsitsi yurusi tamavázu*, he wished to quit the paternal house (i. e. to become a monk), but the father did not grant it him.

b) [*. . amasi.*] By grafting *masi* on the form of the Future, *. . am*, *. . an*, by which *amasi* is gotten, a periphrastic future is formed. *Sin*)*i*, *uru*, to go away; *Inótsi sinamasi* ¹⁾, life will perish. See § 75. 5.

c) *Masi* in connection with a gerund, used as well in the elevated style as in the polite conversational. — *Kono Kamiva Susano wo no mikototo tsikárawo avasete masi-tamavu nari* ²⁾, this Kami wrestles with the moon-god Susanowono mikoto, literally: he is (*masi*) measuring his strength etc. — Δ *Korewa yaburete tmásu* ³⁾, this is torn. — *Fító maruni ikúra faitte tmásúká* ⁴⁾, in a bale, how much goes in it? *Fa-ir*)*i*, *u* (開^ハ入^ニ), to enter.

There is no verb of which the polite spoken language makes a more frequent use, than *Masi*, and as it, grafted on the root-form of verb, generally has to express the inflectional forms, whereas the verb itself to which it is added remains unchanged, in its root-form, a knowledge of the conjugation of this auxiliary verb will be found without any other. The forms, which are in use in the spoken language, are limited to;

Másu, Δ *Mas'*, is, being.

Másúka? is it?

Másúna? is it not?

Mase, imperat. be!

Masíte, Δ *Maste*, gerund.

Masíta, Δ *Masta*, has been.

Maseba, as it is.

Masedomo, although it is.

Masiyoo, Δ *Mašoo*, it will be.

Masu-nara, if it is.

Masénu, Δ *Maseng*, it is not.

The forms *maseru*, *masereba*, *maseredomo*, quoted by Mr. R. BROWN, *Grammar* XXIV, for *masu*, *maseba*, *masedomo*, I have neither found in any original Japanese writing, nor observed in conversations with Japanese. To what dialect do these forms belong?

From the *Shopping-Dialogues*, published by us, which particularly come under notice as a faithful representation of the polite language of Yédo, it is obvious that *Masi* is used as the final word of a proposition indifferently whether the speaker or the person spoken to or something else, is the subject of it. Thus it may,

1) *Wagon Sinori*, under *Sinu*.

3) *Shopping-Dialogues*, p. 24.

2) *Kami-yono mi-sudzi*.

4) *Ibid.* p. 34.

without the speaker's attaching any importance to it, be used only to round off the proposition, and express our »please" just as little as »have the honor."

Examples of the use of *Masi* in the spoken language, borrowed from the *Shopping-Dialogues*.

Kono fütowa dare de ari-masü ka, = this man — who is he? *Watákusi no tsuki-yuide ari-masü*, he is my bosom-friend. *Anáta no O na wa nani to ii-masü ká?* your name — what is it called? *Watákusi no nawa . . . to ii-masü*, my name is called . . . (S.-D. 19).

Sinawo miru-kotowa deki-másü ka? The seeing of your goods — can that take place? (*deki-másü na?* cannot it take place?) *Deki-másü*, it can take place. (S.-D. 23).

Anátawa too-šono fütóde ari-masü ka? Are you an inhabitant of this place? *Watákusi wá too-šono monode ari-masu*, I am someone of this place. (S.-D. 20).

Kono nedanwa ikúra si-másü ká? the price of it — to how much does it (amount)? (S.-D. 34).

Šoo-tsi si-masíta, I have understood you. (S.-D. 41).

Miyoo-nitsi Go hen-too itási-mášoo, to-morrow I will give you an answer. (S.-D. 39).

Watákusi wa korewo zonzi-masénü. I do not know it. (S.-D. 26).

Firu-mayeniwa mairi-ye-masénü, before noon I cannot come. (S.-D. 17).

Rok-kinü atari-másü na? Is not that about six pounds? (S.-D. 8) ¹).

Watákusa hanaháda Go dža-ma (向^マ差^サ魔^マ) *de gozari-masén'kú?* Am I not your disturber? Don't I disturb you? the ordinary question of anyone who unasked pays a visit.

§ 102. *Samurav*)i, u (侍^{サマ}候^ウ. 伺候), also *Savurav*)i, u, △ *Sorai*; closing-form *Soro*, 依^サ守^モ, = to be, is; in old-Jap. 佐^サ守^モ, *Sa-moravi*, from *sare*, at the side, by, and *moravi*, guard. As noun *Samurai* (△ *Sórai*) answers to our »garde" and is the old general name for people on duty at the court of a prince.

Used as an auxiliary verb in the written language, particularly in the epistolary style, it qualifies the being as a serving being and humiliates the speaker. If, therefore, in a proposition, of which the predicate verb is *Soro*, no subject is named, the unnamed, who speaks or acts, is the speaker not the person spoken

1) Page 29 of the original edition: *A new familiar phrases*. Nagasaki 1859.

to, and we assign to those propositions the I or We as subject. With regard to the use of *Soro* the following is to be noticed:

1. The definition, what a thing is, when it is a noun, precedes in the Local, characterized by *ni* or *nite*, Δ *de* (not *do*)¹).

2. The definition, how a thing is, expressed by an adjective in *ki*, is placed in its adverbial form in *ku*. — *Kakuno gōtōku soro* (如^レ斯^多候^ニ), it is so²). — *Mqusi agu-beku³ soro* (可^レ申^ニ上^ニ候^ニ), = it is possible that I mention, = I shall make mention of it. — *Naku soro*, = *Nasi*, there is not. — *Go-za soro* (所^ニ座^ニ候^ニ), = Δ *Gozari-māstā*, it is (See § 96, p. 263, line 4). — *Sa-yoo nite go-za naku soro*, it is not so.

3. *Soro*, as an auxiliary verb, expressive of humility, grafted on the root-form of a verb, is appropriate to the familiar, as well as the official form of writing. — *Fino sobani ori-sūrō*, »I am by the fire"⁴).

残 ^イ カ ^サ ラ ^ヘ	希 ^ミ シ ^ラ シ ^シ	居 ^イ ル ^サ ラ ^シ	火 ^ヒ ノ ^ロ シ ^シ
飽 ^ミ シ ^ラ シ ^シ	候 ^コ シ ^ラ シ ^シ	側 ^ソ バ ^シ シ ^シ	

— *Yorōsiku On agāri-soorāe*, eat heartily⁵), literally: may your rise be good! — *Kyoo-go mamōrū-beki ka deo ai-tate-soro tame*, to appoint the articles to be kept in future. — *Bu-sata itāsi-soro tokōroni*, while I make no mention of it. — *Deo-yākūwo tori-kivame soro*, one draws up a treaty. — *Sasi-yurusi-soro*, I agree to.

4. In negations as *Agezu-soro*, I do not raise, — *Motomezu-soro*, I do not try to acquire, — *Ivazu-soro*, I do not say, in deviation from the rule, *zu* is used instead of *zi*, the root-form. If *soro* be grafted on the negative form of the spoken language, the forms *Agénū+soro*, *Motoménū+soro*, *Ivánū+soro*, are obtained, which forms may fuse into アゲ^ンロ Agezoro, Motomezoro, Ivazoro, and are to be easily distinguished from the affirmative forms *Age-soro*, *Motome-soro*, *Ivi-soro*. Thus if in RODRIGUEZ *Élém.* page 71 line 10, it is said with regard to the negative form: »cependant on dit aussi *motome soro*, *wazou* (sic) *soro*," then *motome-zoro*, *ivazoro* are meant.

1) Here the example cited in RODRIGUEZ *Élém.* page 71 line 12: „Christam nite soro," christianus sum, comes under notice.

2) See page 109 n°. 70.

3) *Beki*, see page 109 n°. 73.

4) Nieuw verzameld Japansch en Hollandsch woordenb. door den vorst van Nakata. 1810. V. 55 recto.

5) Ibid. II. 40 verso.

SYNOPSIS OF THE CONJUGATIONAL FORMS OF SAMURAI; Δ SOORAI,
SORAI, TO BE.

	Present.		Preterit.	
Root-form . . .	Sôrai,	Δ Sorai,	Sôraisi. Δ Soraisi.	
	サウライ.	ソライ.	Sôraini.	
Closing-form . .	Sôrô,	» Soro,	Sôrai-ki. Sôrainu. Sôraitsu.	
	サウロウ.	ソロ.	Δ Sorotsu, ソロツ.	
Subst. and Attr.	Sôrô,	» Soro.	Sôraisi. Sôrainuru. Sôraitsuru.	
	Sôrô koto,	» Soro koto.	Sôraisi koto. Δ Soro tsuru.	
Gerund	Sôraite,	» Sorote,		
	仕而.	仕而.		
Local, Causal	Sôrayeba,	» Soroyeba.	Sôrai-sikaba.	Sôrai tsureba.
and Mod-form	候 ^マ バ.		Sôrai-sini.	Δ Soro tsureba.
	Sôrô ni,	» Soro ni waitewa		Sôraitsuruni.
		» Soro tokoroni.		Δ Soro tsuruni.
Concessive . . .	Sôrayedomo,	» Soroyedomo.	Sôraisi to iyedomo.	Sôrai tsure domo
	Sôrô to iyedomo	» Soro to yutomo.	Sôraisi kadomo.	Soro tsure domo
	Sôrô tomo,	» Soro tomo.		
	Sôrayeba tote.			
Imperative . . .	Sôraye.			
Optative	Sôraye kasi,	» Soroye kasi.	Sôraisimonowo.	
	Future.	Periphrastic Future.		Fut. preterit.
Root-form . . .	Sôravau	[Soravanzi, Sorovanzi.]		Sôrô beku
	サウラハン			
	Δ Sorovau			
Closing-form . .		Sôravanzu	Δ Sorôzu	Soro besi
		サウラハンズ		Soro beku-
				soro
Subst. and Attr.	Sorovan	Soravanzuru	Δ Sorovan zuru	Soro beki
	koto		Δ Sorôzuru	
		Soravanzuru-	Δ Sorôzuru-	Soro beki-
		koto	koto	koto
Local, Causal	Sôravau zureba	Δ Sorovan zureba	Soro beki ni	Sôrô bekere-
and Mod-form		Δ Sorô zureba		ba

	Future.	Periphrastic Future.	Fut. preterit.
Concessive. . .		Soravan zurumo Δ Sorô zurumo Soravan zuredomo Δ Sorovan zuredomo Δ Sorô zuredomo	Soro beke- redomo
Conditional. . .	Sôravaba Δ Soro- vaba Sôravan ni waitewa Δ Sôrô ni waitewa		
Optative	Soravan monowo Δ Sorovan monowo		

NEGATIVE CONJUGATION.

	Present.	Future.
Root-form. . .	[Sôravazi], <i>not to be.</i>	
Closing-form. .	Sôravazu ¹⁾ , Δ Sorovazu, <i>it is not.</i>	Sôro maziku soro, <i>will not be.</i> Sôrô koto maziku soro.
Subst. and Attr.	Sôravazu, Δ Sorovazu, <i>the not being,</i> <i>not being.</i>	
Substant., iso- lated.	Sôravazuva, <i>the not being.</i>	
Gerund.	Sôravade, Δ Sorovade. Sôravazusite, <i>not being.</i>	
Time defining Local.	Sôravaneba, <i>when it is not.</i>	
Concessive. . .	Sôravanedomo, <i>though it is not.</i>	Sôrô mai keredomo, <i>though it</i> <i>might not have been.</i>
Conditional. . .	Sôravazunba } <i>if it is not.</i> Sôravazuba } Maziku sôravaba.	Maziku sôravaba, <i>if it should</i> <i>not be.</i>

1) The regular negative form of the deflecting verb *Sōravi* is *Sōravazu*. But the spoken language uses for it, *Sōrovazu*, and *Sorovazu* which are more easily pronounced, on account of the rule, that the vowels of the subordinate syllables adapt themselves to that of the principal syllable.

§ 103. **Si**, *u*, *uru*, (爲^シス^ス, vulg. 仕), to do. As we have already elucidated this verb, so far as it is used in the formation of causative verbs, in § 87, it is here noticed only in its other relations.

I. The root-form **Si** occurs in compound nouns,

1. as chief word, indicating the person, who is employed with something, in which case it is equivalent to our termination *er* of tiler, potter etc. — *Kāvārā-si*, = a brick-maker; *Mono-si*, = Lat. *opifex*, maker; *I-mono-si*, metal founder; *Kūsū-si*, medicine-maker, physician; *Nu-si* (contracted from *Nuru-si*), japanner, **Si** being generally explained by 師^シ, master; or

2. as definitive member before the chief word, as in *Si-goto*, occupation, where it is generally indicated phonetically by 仕^シ, and even by 支^シ, with the signification of which characters the pure Japanese root, **Si**, has nothing to do. Thus *Si-goto* is met with under the form of 仕^シ事^{コト}. — *Sorewa idzūrega si-waza ka?* (夫^ハ誰^ノ仕^シ業^ヲカ), whose business is this? 仕^シ様^ヲ, *Si-yoo*, manner of doing; 仕^シ法^ヲ, *Si-hoo*, manner of acting. *Si-kata*, 仕^シ方^ヲ, manner of handling, also 仕^シ形^ヲ, form of doing, gestures; *Teniteno si-kata*, gesticulations with the hands. *Si-te*, 仕^シ手^ヲ, = work-hand, the hand, the person that accomplishes a thing.

3. The root-form **Si** further occurs in compound verbs as an adverbial prefix, to imply that the action expressed by the verb, is done, as a definite act, and, in itself, includes all the activity of the subject. Examples:

Fūnéwo dasi, *u*, to clear a ship (compare page 236 n°. 18). — *Fūnéno dasi-ba*, = the place for the clearing of ships. — 其^ノ船^ヲノ仕^シ出^デ場^バノ港^トノ名^ナ, *Sono fūné no si-dasi-bano minátonona*, the name of the port at which this ship is, or has been, actually cleared. — *Ir)e*, *uru*, to take in, to take up; *Si-ire*, 仕^シ入^リ, the taking in, as exercising a calling, the buying in, purchase of merchandise. — 仕^シ居^リ, *Si-or*, *i*, to be busy; *Mono-si-or*, *i*, to keep oneself busy with one thing or another. — *Nippon ni oite yebumi no si-mairi* (仕^シ参^リ) *va sūdeni fai-* (廢^レ) *seri*¹⁾, in Japan coming up to the image-trampling has been already abolished.

仕^シ打^ツ, *Si-útsi*, the deed.

仕^シ拂^ツ, *Si-farái*, the payment.

1) Franco-Japanese Treaty of the 9 Oct. 1858, Art. IV, al. 2.



仕シ 立多, *Si-tate*, erection, making.

仕シ 遂ト, *Si-tóge*, perfect accomplish.

仕シ直シ, *Si-naosi*, polish.

II. Acting as verb, S)i; *u* is nondeflecting. On account of the important part it plays, it is advisable that the explanation of its use should be preceded by a

SYNOPSIS OF THE CONJUGATIONAL FORMS.

	Nondeflecting.	Deflecting.
	Continuative.	
Root-form . . .	SI,  , TO DO.	[Sur)i, u, not in use.] ..si, form-word of causative
Imperative . . .	Seyo, Sero, Sei, Sesai, <i>do</i> .	verbs, as <i>Nasi</i> , to make
Closing-form . .	Su.	be; .. <i>seyo</i> , imperative;
Subst. and Attr.		.. <i>su</i> , closing-form.
Terminative . . .		
Local		
	Seba.	Suru. Sure ba. .. seba.
Concessive . . .		Sure domo, } if one
		Suruto iedomo, } do.
Gerund	Sité.	.. sité, doing.
		PRETERIT.
Closing-form . .	Seri, <i>did</i> .	Si-tari, Δ Sita, <i>has done</i> . ..sitar)i, u, Δ ..sita, <i>has done</i> .
Substant. and	Seru, <i>the having done</i> .	Si-taru, Δ Sita.
Attributive.		
	Sesi.	
	Sesini, <i>when one did</i> .	
	Sesinari, <i>has done</i> .	
	Sesikaba, <i>as he did</i> .	
		FUTURE.
	Sen, セシ, <i>shall do</i> ;	Δ Sedz)u, uru, セヤウ)ズ,
	Δ Sed,  .	ズル.
	Senzu.	..su-be)ki, ku, si, (p. 109 n°. 73. § 104).
		NEGATIVE.
Root-form . . .	Sezi, セジ, <i>not to do</i> .	Sezari, <i>contin.</i>

	Nondeflecting.	Deflecting.	
Closing, Subst. and Attrib.	Sezu, Δ Sennu.	Sezaru.	
Gerund	Sezu site, Δ Sede, 不 _レ 為 _レ .		
		CAUSATIVE.	
	Se-sim)e (使 _ス), u, uru, charge to do; Ger. Se- simete, contr. Sesite; Fut. Sesimen.		..sas)e, 令 _ス 為 _ス , have done. ..sas)u, ..sas)ete, etari, Δ eta, Fut. en, Δ eô. Con- tin. uru, ureba, ure- domo. Neg. Sasenu. ..sasim)e, nondeflect., let do, have done.
		PASSIVE.	
	Serar)e, u, uru, nondefl. become done.		..sar)e, u, uru, be- come done. ..saserar)e, u, uru, 令 _ス 為 _ス , order is given to do.
	Serarezu, Δ Serarenu, negative, not to be done.		

Compounds with SI.

1. S)i, u, uru (to do) is used to derive verbs from Japanese nouns; e. g.:

Kari, hunting; *Kari-s)i*, u, uru, to practise hunting; *Firano farani kari-su*, people hunt on the plain of Firano. — *Tada fi-kûrêni karisuru koto*, hunting alone in the evening. — *Yome-iri*, = the entrance as a (married) woman, marriage. *Onnava*, — *imdda yome-iri-sasaru wo dzyo* (女_房) to *ivi*, *sûdeni yome-iri-sitaru wo fu* (婦_房) to *ivu*. *Yome-iri-sitemô fu-bo yonde musumê to ivû*¹⁾, = as to the woman, she who has not yet made her entrance as wife, is called *dzyo* (maid),

1) *Kasira-gaki kin-moo dzu-i*. IV. 2. r.

she who has already made her entrance as wife, is called *fu*. Also if she has been married, her parents say, calling her *musume* (daughter). — In the same way, by means of *si*, verbs are derived from:

Yome-tori, to take to wife. — *Kami-agari*, the rising as *Kami*, the decease of a prince. — *Katsi-watári*, a ford. — *Kawawo katsi-watári-suru*, the fording of a river. — Δ *Mūmano kasiraga figási-su*, the horse's head faces the east. — *Ono-ono risiya figasi-su*, each turns either to the west or to the east, every one does this or that. — *Kono katani mukátte tane-maki sazu*, = towards that side the sowing is not done. — *Mainai serardéš*, he is not bribed. — *Kono nedanwa ikúra si-másška* (or *ari-másška*, or *kakári-másška*)? ¹⁾, what is the price of it? — *Go žume si-másš*, it is five taels. — *Sono kata wa doo si-másška*? ²⁾, its form — how is it?

2. a. Chinese words also are verbalized by means of *si* (仕); their number is legion. Examples:

來 ^ラ シ,	<i>Rai-si</i> , to come.
來 ^ラ 朝 ^テ シ,	<i>Rai-teo-si</i> , to come to court.
對 ^{タイ} シ,	<i>Tai-si</i> , to be opposite to.
拜 ^{バイ} シ,	<i>Fai-si</i> , to greet, salute.
廢 ^{ハイ} シ,	<i>Fai-si</i> , to abolish.
勞 ^{ラウ} シ,	<i>Rqu-si</i> , to weary.
令 ^{レイ} シ,	<i>Rei-si</i> , to order.
死 ^シ シ,	<i>Si-si</i> , to die.
餌 ^ジ シ,	<i>Zi-si</i> , to allure with bait (餌 ^ジ). — <i>Zi-serar</i>)e, u, uru, allured with bait (bribed).
在 ^{ザイ} 留 ^{リウ} シ,	<i>Zai-riu-si</i> , to keep abode.
居 ^キ 留 ^{リウ} シ,	<i>Kiyo-riu-si</i> , „ „
住 ^{ヂウ} シ,	<i>Dziu-si</i> , to dwell.
住 ^{ヂウ} 在 ^{ザイ} シ,	<i>Dziu-sai-si</i> , „ „

旅 ^{リョ} 行 ^{コウ} シ,	<i>Rio-koo-si</i> , to travel.
坐 ^サ シ,	<i>Za-si</i> , to sit.
通 ^{ツウ} シ,	<i>Tsuu-si</i> , to go through...
用 ^{ユウ} 意 ^イ シ,	<i>You-i-si</i> , to provide...
用 ^{ユウ} 心 ^{シン} シ,	<i>You-sin-si</i> , to be attentive.
敵 ^{テキ} シ,	<i>Teki-si</i> , to be hostile.
着 ^{チャク} シ,	<i>Tšakü-si</i> , to arrive.
着 ^{チャク} 岸 ^{ガン} シ,	<i>Tšaku-gan-si</i> , to land.
達 ^{ダツ} シ,	<i>Tas-si</i> , to make known.
徹 ^{テツ} シ,	<i>Tes-si</i> , to penetrate; un- derstand.
合 ^{ガツ} シ,	<i>Gas-si</i> , to fit, agree.
熱 ^{ネツ} シ,	<i>Nes-si</i> , to be hot.
失 ^{シツ} シ,	<i>Sis-si</i> , to lose.
沒 ^{ボツ} シ,	<i>Bos-si</i> , to sink.

b. Of the thus verbalised Chinese words some, by way of exception, have, *si*, u, uru (ジ, ズ, ズル) instead of *si*; u, uru. The impure *z* resulting from preceding *n*, occurs in:

1) *Shopping-Dialogues*, page 3. 34.

2) *Ibid.* p. 11.

按^シヅ, *An-zi*, to remark (to distinguish from 安^シヅ, *An-zi* to bring to rest.)

散^シヅ, *San-zi*, to scatter.

御^ラ覽^シヅ, *Go-ran-zi*, to please to see.

轉^シヅ, *Ten-zi*, 1. to make revolve;
2. to transform.

合^タ戰^シヅ, *Kassén-zi*, to be hand to hand (*tekito*, with the enemy).

吟^シヅ, *Gin-zi*, to sing.

損^シヅ, *Son-zi*, to suffer damage. *Son-zas)i*, *u*, to injure.

命^シヅ, *Mei-zi*, to give order.

感^シヅ, *Kan-zi*, to affect, stir, excite the feelings.

獻^シヅ, *Ken-zi*, to offer.

現^シヅ, *Gen-zi*, to appear.

減^シヅ, *Gen-zi*, to lessen, to diminish.

存^シヅ, *Zon-zi*, 1. to maintain;
2. *vulgo*, to think.

論^シヅ, *Ron-zi*, to discourse.

相^チ論^シヅ, *Soo-ron-zi*, to converse.

生^シヅ, *Soo-zi*, to come forth, grow; to produce.

報^シヅ, *Foo-zi*, to reward.

應^シヅ, *Oo-zi*, to answer to.

Examples of the use of Chinese-Japanese verbs in *si*.

Ken-bun (見^シ聞^シ) *suru kotowo kakitomeru*, to note down what one sees and hears. If *suru* be superseded by *seru*, it means to note down what one has seen and heard (remarked). — *Fino tooki tsikákiwo ron-zu*, = people speak of the far and near (of the distance) of the sun from the earth. — △ 承^シ知^シマシタ, *Soo-tsi-si-mas'ta*, I have understood! = very well. — △ 左^ノ様^ニシマシマツ, *Soo-si-masoo*, I shall do it, = I shall satisfy your desire. — *Fisásiku sūe-okite fanasazareba*, *ási tsukárete yamaiwo siyau* (生^シヅ) *zu*, if the hunting falcon be kept long perched, and not let fly abroad, his feet get exhausted by weariness, and he grows sick. — *Sore takava tsünéni nessuru* (熱^シヅ) *ru*, *yüeni sei-midzuwo konómu mono nari*, the falcon, because he is continually hot, is very fond of fresh water. — 庶^シ民^シニ令^シシテカヒコヲカハシメタマフ, charging all people (the emperor) has silkworms bred. — *Faransi-kókūno fitó Nipponni kio-riu-*(居^シ留^シ) *sewa* (read *seba*), *sono fitó-bittówo Nipponni ôtté nengoroni átsúkávu besi*¹⁾, if the French remain in Japan, that people (they) will be treated well.

Remark. If the accomplishing of a thing, instead of the being occupied with it, is to be expressed, then *Itási*, *u* (致^シス), to accomplish, is used instead of *si*, both in Japanese and Chinese words. *Itási* has arisen by syncope from *Itáási*, which is the causative form of *Itáru*, *u* (至^シス), = has gone (whither he would go) and as such signifies the accomplishment of an action. For the

1) Franco-Japanese Treaty of 1858. Art. I. al. 2. Ibid. IX. 2. XV. 1, 2.

rest, the spoken language seems to use *itási* also, merely for euphony, as being more harmonious than the simple *si*. Examples:

方イタサスベシ 人吟味イタシ 佛 タル節ハ日本役 人ヨリノ借財ヲ佛 日本佛蘭西 *Nippon-zin Fransi-zin yorino šaku-zaiwo fara-vázusité šuppon itásitartu tokiva, Nippon yakunin gin-mi itási, fardí-kata itasasu besi* ¹⁾), when Japanese, without having paid their debts to Frenchmen, have taken flight, the Japanese authorities shall make inquiry and make them pay.

多ク 商賣イ 苦 賣イ *Šoo-bai-itasu koto kurusikarazu* ²⁾), trade it not unwelcome, — it will not be thwarted.

△ *Miyoo-nitsi Go hen-too itási-mašoo* ³⁾), to morrow I shall give you an answer. — △ *Go soo-dan tasi-* (*tasi* = *itási*) *mašoo*, I shall speak with you about it. — △ *Sa-yoo itási mašoo*, I shall do so. — △ *O-itoma itasi-mašoo*, I shall take leave of you ⁴⁾).

III. ON THE GOVERNMENT OF *Ši*, *u*, *uru*, TO DO.

When this verb has an object direct, in the accusative, before it, it is transitive, but when not, it is intransitive.

1. [*.wo su.*] The definition: what a person does, stands, as object direct, in the accusative. Examples:

Kare wa nani wo sitaru ka? what has he done? — *Ware korewo sezu* (吾^レ弗^ス爲^ス之^ヲ矣^ニ) ⁵⁾), I do not do this, = this is not my business. — *Zin wo suru mono* (爲^ス仁^ニ者^ヲ), one who practises humanity. — *Tedzūkara kūwa wo torite* (*totte*) *ko-gaiwo si-tamavu*, = with her own hands (the princess) plucks the mulberry leaf, and practises the nourishment of children (the breeding of silkworms).

2. [*.ni su.*] The definition of the state or of the quality, in which one is engaged or is (intransitive), or in which one causes a thing to be, what one makes of a thing (transitive), provided it be a noun, is put in the Local in *ni*, the form *.ni-s*)i, *u*, *uru*, sometimes mutating to *.n-s*)i, whence *.nš*)i (爲^ス之^ヲ爲^スル) proceeds ⁶⁾. From the Gerund *nisité* the form *nite* arises, by syncope.

1) Franco-Jap. Treaty. Art. XVIII. al. 1.

2) Ibid. VIII. 1.

3) *Shopping-Dialogues*, p. 39.

4) Ibid. p. 41.

5) *Tschung-ying*. XI.

6) The *s* in *asi* — I have observed it myself, — is so softly pronounced, that one thinks he hears *nyi* instead of *asi* therefore even RODRIGUEZ in *Élém.* § 29 has adopted the written-form *si*.

Examples:

a. *Si*, with an intransitive signification. — *I-nakáraní síté* (or *nité*) *úási tsu besi* (可坐而致也), one may do it while sitting. — *Fa, roku-sai ni síté karu*, the leaf, being in the sixth year, dries up. — *Zai-wi ku-nen nisíté* (or *nité*) *Ten-wau fou-zu*, = being in the ninth year of his reign, the Emperor dies. — *Nomi yotsu kado nisíté, sué togaru*, the fruit is quadrangular, and pointed at the top. — *Kono simava mi fitotsu nisíté omo yotsu ari, omo gotoni na ari*, this island (*Sikok*, or the four countries) is one and has four faces; these have each a name. — *Tatsi-tokóroni síté mátsi tsu bési*, 可立而待也, standing on the point of departure he must wait. — *Saki*, the point. *Sakin'zuru tokin'va* (= *sakini suru tokiniva*) *fitówo sei-su*, when one is at the point (is the chief), one leads the others (先則制人). — Δ *Fito fakoni nangin irini si-mastúka?* ¹⁾, how many pounds shall I put in a chest? *Fyak-kin irini nasáre*, put a hundred pounds in. — *Roono katawa doo si-mastúka?* the shape of the wax — how is it? — *Atsukavini sureba, musi tsiisákú síté, mayumo tsiisakiwo tsukuru* ²⁾, by over-feeding, the (silk)worm will remain small and also make small cocoons. — *Síka va mámano gotóku ni síté seo* (小馬) *nari*, the stag is much like a horse and is smaller. — *Yama-inu va iro ki ni síté, fou siroku, wo nagasi* ³⁾, the wild dog, being yellow of color has white cheeks and a long tail.

b. *Si*, with a transitive signification. — *Makoto*, truth. *Sono kokóro basewó makotonisu*, he makes his meaning truth. — *Tókúwo akirákaní su*, he lets virtue shine. — *Motowo fókáni síté, sítéwo úsi-ni surebá, tamiwo arasovásiméte, úbávu kotowó fodokósú* ⁴⁾, if one excludes the root (virtue) and includes the top (fortune), one teaches the people strife, and rapacity. — *Futokóro*, bosom, heart. *Korewo futokóroni si-tsubesí*, one ought to take this to heart. — *Omote*, face, front side. *Nisiva gawa wo omoteni su*, on the west one has a river in front. — *Tairáka*, level, smooth. *Ten-ka wo tairaka ni súrú koto va sono kuni wo osámurusu ni ári* ⁵⁾ (平天下在治其國), the making the whole empire peaceful and happy depends on the government of his state. — *Meateni suru*, to set for aim. — *Te-honni suru*, set for example. — *Dai-setsu* (大切) *ni suru*, to consider im-

¹⁾ *Shopping-Dialogues*, p. 11.

²⁾ The inversion: *mayumo tsiisaki* instead of *tsiisaki mayumo* serves to bring out *tsiisaki* (small) with emphasis.

³⁾ *Kasira-gaki*. XII. 5 r.

⁴⁾ *Dai Gaku*. X. 8.

⁵⁾ *Ibid.*, X. 1.

portant. — *Atatakani suru*, to warm. — *Komakani suru*, to make fine. — *Tsumabirakani suru*, to make clear. — *Karo*, light (of weight); *Karonzi*, to consider lightly, despise. — *Omo*, heavy, weighty; *Omonzi*, to consider weighty. To be distinguished from *Karokusi*, *Omokusi*, to make light, to make weighty. — *Sora*, empty; *Soranzi*, to learn by heart. — *Ama*, mead, sugar juice; *Amani su*, or *aman'su*, to think sweet. — *Fakowa soyeni site kudasare*¹⁾, please to give the chest into the bargain. — *Oki-tokei wo fütôtsu soyeni si-mašoo*²⁾, I will give a time-piece into the bargain.

3. [*..ku su*, *..u su*.] If the definition of quality is an adjective in *ki* (§ 9), e. g. *Nagaki*, lang, its adverbial form in *ku* (or merely *u*) is used to unite with *si*, *u*, *uru*, and the so formed compound (*Nagaku-si*), as long as there is no object direct, expresses the mere carrying out of the idea of the adverb, and, as it appears from the examples quoted, is equivalent to the predicative closing-form *Nagasi*, = is long; if however an object direct is involved, then the verb *si*, *u* has its transitive signification (the causative form *se-su* = *se-simu* seems to lurk behind it). In the example quoted at page 269: *Tsuriwo yókū-su*, he handles the angle well, *yoku* is a modal definition of the transitively used *si*, *u*, to do, handle.

a. With an intransitive signification *..ku si*, *u*, *uru* appear in propositions as:

*Wo nagaku site tooku tobu koto atavazu*³⁾, he (a certain bird) has a long tail and cannot fly far. — *Da va ... kubi nagakū site, asi takasi*, the camel has a long neck and high legs. — *Sono ke un-kqu* (温之厚多) *ni site, kitsune no ke yori mo atataka nari; natsūdō suzusi*⁴⁾, his hair is warm and close, and warmer even than the hair of the fox; in summer it is cool. — [*Tsikaki*, near.] *A.. va B.. ve tsikakū site C.. to koto-nari*, A.. comes near B.. and differs from C.. — [*Usuki*, thin. *Karoki*, light.] Δ *Kutsibiru usūvu-site, kotoba karōu-su*, if the lips are thin (if the tongue is smooth), the word weighs light. — [*Araki*, rough, wild; *Arakū su*, act wildly, behave wildly.] *Ten-wau ūmāre-tsuki araku-site fitowo korōsu kotowo konōmū*, the emperor, fierce by nature, was fond of killing men. — [*Gotōki*, like.] *Kaku no gotoku sureba*, when people are acting in this way. — [*Yasūki*, easy.] *Nokorazu O kai nasaru nard, yasūku-site age-mašoo*⁵⁾, if you buy the whole

1) *Shopping-Dialogues*, p. 12.

2) *Kasira-gaki* XIII. 11. r.

3) *Shopping-Dialogues*, p. 36.

3) *Ibid.* p. 39.

4) *Ibid.* XII. 9. r.

stock, I will let you have it cheap. — [*Naki*, not existing. *Naku su* (△ ナウス . ナフス pron. *ngosu*), 1. to be wanting, to fail, 2. to think paltry (of no value).]

1. *Yakūsu koto nakūsite, Kamino tāsiké ari*, medical treatment failing there is God's help. 2. △ *Fitō wo nandomo ngu su*, he considers others as of no value.

b. With a transitive signification ..*ku si*), *u*, *uru* is found in propositions as:

[*Takaki*, high.] *Me-atēwo takaku suru*, = to exalt one's aim, not to give up one's intention. — [*Fikiki*, low, humble.] *Me wo fikiku site utsubukite miru*, to cast the eyes downward and look below. — [*Tadāsiki*, right, upright.] *Sono mi wo oasamento hōssuru mōnō va mādzu sono kokōro wo tadāsiu-su Sono kokōro wo tadasiusen to hōssuru mono va mādzu sono kokōrobase wo makōto ni su*¹⁾, who ever will govern himself, first makes his heart right. He who will make his heart right, first aims at truth. — [*Mattaki*, whole; *mattaku-* (*mattau*, *mattou*, △ *mattoo*) *su*, to make whole, to perfect.] *Zinwo suru to va sono kokōrono tōki wo mattou suru yuēn nari* (爲仁者所以全其心之德也), the practice of humanity is the means to perfect the heart. — [*Toki*, quick, ready.] *Kore wo toku su*, he does it quickly. — [*Atsuki*, hot.] *Atsuku* or *Atsuu suru*, to make hot. — [*Suzusiki*, cool.] *To wo firaki suzusiku su besi*, you may open the door and let in the coolness. — [*Fitōsiki*, = one-ish, of one sort.] *Koku ka wo fitōsiu su*, he makes the country and people conforming to one mode. — [*Onāsiki*, identical.] *Tomoni tsiu-kōkū wo onāsiu sézu*, not having the middle kingdom in common. *Tsiri wo onāsiku sénu*, not having the dust in common, not staying at the same place with anyone. — [*Fukaki*, deep; *Katāki*, hard, fast.] *Ne wo fukusi, fozowo katāku suru kūsā nari*, = it is a plant, that shoots its roots deep, and makes its stalk hard.

4. [to *su*.] The appositive definition, what a thing is made, whether in fact or in imagination merely, is characterized by the particle *to*, = to, (see page 70. V). If an object direct is mentioned in the proposition, the apposition has reference to the object and *si* has the transitive signification of make (to), take for, consider as; on the other hand if no direct object is mentioned in the proposition, the apposition has reference to the subject, and *si* has the intransitive signification of: to be actually.

a. Appositions referring to the subject we have in sentences, like:

1) *Dai Gaku*, IV, 4.

Fito to site kqu nakivá (or *naki monova*) *tsikü-ğuni kótóndrazu*, he who is a human being and is destitute of filial love, does not differ from the brute; or: he who as a human being is devoid of etc. — *Avadsino simavá ena to site umi maseru nari*, the island of Avadsi arose (at the creation of the Japanese archipelago) as an afterbirth. — *Fosi otsúru to ivuva fosini arázü. Fitono meni fosi to suru nomi*, concerning the assertion, that stars fall, they are not stars. Only for the eyes of men do they appear as stars.

b. Appositions referring to the object we have in sentences as:

Onoreni sikazáru monowó tomotó suru koto nakáre, it may not be that (you) make any one, who is not as your self (who is your inferior), (to) your fellow. — *Kono fauwo dai-itsito subesi*, this rule must be considered as the first (the principal). — *Fquto su* (爲ス法フ), make (to) a rule, consider as a rule. = *Te-fonni su*; *meateni su*.

Remark. 1. The object that is taken for anything, is found as object still governed by a separate active verb, which most frequently gives the way in which it is made. — *Tenwau ... fimewo tatete kisagi to si-tamavu*, the emperor appoints Lady ... and makes her (to) consort. = the emperor takes Lady ... for consort.

Remark. 2. Much used is the formula: *A.. wo motte B.. to su*, he makes A.. to B., considers A.. as B., has A.. to B. — *Waukiwo motte tsitsi to si, Buwauwo motte koto su*¹⁾, he has Wang-ki for father and Wu-wang for son. — *Kuniva riwo motte ri to sézú; giwo motte ri to su*²⁾, a government does not make advantage pass as advantage; it considers justice as advantage. Or: a government does not find its advantage in advantage; it finds its advantage in justice. — *Rito suruni giwo mottesu*³⁾, to use justice as being advantageous. —

主^シニ^ト以^テ之^ヲニ^テ觀^ル *Yen-sinwo miruniva, sono siyu to suru tokórowo mottesu*⁴⁾,
 其^ノ遠^クニ^テ臣^シ *to judge of a foreign minister, people take as stand him*
 所^ヲニ^テ *whom he makes his host (him in whose house he stays).*

Remark. 3. By the omission of *site*, instead of ...to site, we meet with to alone. — *Yuru yuru*, loitering, hesitating, by degrees. — *Yuru yuru ayumi*, to go step for step (slowly). — *Yuru yuru to suru*, slowly, by degrees to do. — *Yuru yuru*

1) *Tschung-yung*. XVIII.

2) *Dai Gaku*. X. 22.

3) *Ibid.* IV. 5.

4) *Meng-tse*, Lib. II. Cap. III. § 45.

to site (or *Yuru yuru to*) *fappoo* (八方) *ve firogu*, it spreads gradually in all directions.

5. If the appositive definition, what any thing is made (to), and that in imagination, is a verb with or without complement, it is put in the closing-form followed by *to si*, *u*, *uru* etc.

Kakuru koto nasi, there is no want. — 爲^ス無^ク缺^ク ^{ナシ}, *Kakuru koto nasi to su*, people think, that nothing is wanting. — △ *Kore yori ūe wa nai*, there is nothing that surpasses that. *Kore yori ūe wa nai to su*, people consider, that nothing surpasses it. — *Itari*, come to.. *Itareri*, is come to.. *Ware itareri to su*, I think to have come to the extreme, to have reached the topmost. — *Faru-akiva kagewo tattomi*, *fuyuva finatawo yosi to su*, in the warm season (spring—autumn) the shadow is prized; in winter the sunshine is thought the best. — *Tada fikureni kari-suruwo yosi to suru nari*, people think it for the best, to hunt only in the evening.

6. [en-, in-, an-to su.] The definition expressed by a verb with or without complement, to what purpose a person is occupied, is put in the Future followed by *to si*, *u*, *uru*; whence the forms: ..en to su, ..in to su, ..an to su (△ *eú-*, *iu-*, *oo to su*), = he is busy about.., he is about to.., he tries to..; Lat. *in eo est ut*, *id agit ut*. These forms are equivalent to the Lat. *verbum meditativum* (*moriturio*), and, as it, express an effort towards something.

Kassenni yūkánto su, he is about to go to battle. — *Yebisū domo noni fiwo fanátte mikotowo yaki-korosanto suru toki*, *mikoto no faki-tamaveru fou-ken midsu-kara nukete*, *moye-kitaru kusawo nagī-faravu*, when the savages setting the field on fire tried to burn the prince, the sword which the prince had girded on, unsheathed itself and mowed the burning grass away.

7. [..to síté, = ..to té.] Instead of the gerund *to site* the syncopated *to té* is often met with. Comp. § 130. 48. Examples:

Kono aidani, *Fayatomo sedo to* ¹⁾ *té*, *sivo fayási*, between them (between the two banks) there is the strait of Hayatomo, and the stream is rapid. — *Kono foká Koorai tuka*, *Yezo-taka*, *Riu-kiu-taka to té*, *kuni-gunini ari*, moreover there are, since THE falcon of Corea, that of Yezo, that of Liu-kiu are met with, (falcons) in every country. — *Kono sekiwo Fotokeni nitari to té*, *Buts-egu-séki tomo ivū*, people

1) In our opinion, to estimate *to*, rightly as it is here used, what has been said at page 70, V, respecting *Fito to ea*, must be observed.

call that rock, because they think that it resembles a Buddha, the Buddha-image-rock. — *Inéwo tsumide* (Δ *tsumde*), *síro to síte* ... *tatakavu*, he heaps up rice-balls to a fort and fights. — *Yase-kiwo niwakani sei-teu-* (成^レ長^ク) *se-simento* *te koyasiwo tsúyoku-su bekarázu*, to make meagre trunks of trees grow, they may not be too strongly manured. —

人^ニト^テ日^ヲ吳^ヲ *Go kokuno wauva Nipponwo semen to te su-manno nin*
 數^ジ數^ス本^ボ國^ヲ *ziyuwo watásu*, the king of the country U, intending
 万^{マン}萬^ノ王^ヲ *to make war on Japan, sends a force of many tens*
 萬^{マン}萬^ノ王^ヲ *of thousands thither.*

§ 104. *Béši*, may, can, shall; *Béki*, adjective, *Békü*, adverb possibly, expressed in Chinese by 可. 當. 應. 須. 合. 好. 請.

I. Derivation and signification.

Be (べ), after the old form of writing ムベ, *mübé* (pronounced as *mbé*), also ヅベ, *übé* and ウメ, *ümé* (pronounced as *mmé*), is in Japanese dictionaries, called a word of assent¹⁾ and made equal to the Chinese 宜 *í*²⁾.

If, although this definition of the idea is practically sufficient, an investigation of the origin of *Be*, is still required, it must be sought in the exclamation *m*, which, as our *hem*, implies that a person understands something, and in *he*, = our *yes*. The original form, *m-hé*, according to the rule of euphony passes, in pronunciation, into *mbé*, expressed in writing by べ, for which we write *be*, whereas in the month of a Yédo gentleman it sounds clearly as *mbe*.

The old form ムベ, *Mübe*, occurs as a substantive with the signification of consent still, in expressions as *Mübé nari* (宜^{ムベナリ}), it is granted, = one has the liberty to do, one may do; *Mübé narázü*, it is not allowed, it may not be; whereas べ (*be*), occurs as a substantive in the every day expression *Su-be nari*, it is possible, *Su-be nari*, it is impossible.

The forms derived from the root *Be*: the predicative *béši*, the attributive adjective, *béki*, and the adverb, *békü*, thus include the idea of may, and of can, i. e. no external cause preventing the doing of a thing. A command to do

1) 古ハ諾ヲウメウベトカケリ, i. e.: Formerly the Chinese word 諾 (= consent) was translated with *Ube* or *Ume*.

2) 宜 *í* „Suitable, proper, fit, becoming; ought, should.” MEDHURST, *Chinese and English Dictionary*.

	Aorist.		Contin. Pres.	Preterit.
Concessive.... <i>although.</i>			Bekaredomo.	Bekéredomo.
Adverbial....			Bekaraku.	
FUTURE.				
			Bekar)an, Δ go, oo.	Beken, <i>it shall have been possible.</i>
			Bera (可 ^レ 焉 ^ヲ). Beranari, <i>it shall be possible (可也).</i>	
Conditional. <i>if.</i>	Béku ni, Beku ni va, Bekunba, Bekumba.		Bekárabá, <i>if it be possible.</i>	Bekenba, <i>if it might be possible.</i>
NEGATIVE.				
	Be-nasi, <i>old-Jap.</i> <i>may not.</i>		Bekará)zu, Δ nu.	
	Sube-nasi, = <i>it is not to be done.</i>		Su-bekarázu, <i>it is not possible.</i>	
			U-bekarázu, <i>it is not to be obtained.</i>	

III. ON THE GOVERNMENT OF *Besi*.

The verb, which, preceding *Besi*, expresses what one may, can, shall or will (do) is put, either in its root, or its attributive form. In nondeflecting verbs both forms are used, in deflecting verbs in *i*, only the attributive form in *u* or, instead of it, in the root, in *i* with *nu* or *tsu* as termination. Examples with nondeflecting verbs:

Ake-besi, one can, may open. — *Mi-besi*, one can, may see. — *Fiyori yokiwo mite, tanéwo age-besi*. *Savo-nadoni tsuri, fikage-nite kavakásü-besi*, if you see, that the weather is fair, you may take out the seed (of the silkworms that have been put in water), suspend it on sticks and dry it in the sun. — Δ *Wakerare*, be divided; *Wakerárürü-beki*, divisible. — Δ *Mi-wakerare*, to be distinguished at sight; *Mi-wakeráruru-besi*, it is to be distinguished at sight. — Δ *Aravare*, to be visible; *Aravaruru-beki koto*, visibility. — *E, Ete* (or *Ye, Yete*), *U, Urü* (get) becomes *U-beki* instead of *Ur'beki*; *ウベキモノ, Ubeki mono*, something one can

惡クム 能ヲ 唯オ
ヲ 愛アイ 仁ニ
 人ヒト 人ヒト 人ヒト
ヲ 能ヲ 爲ス

Tādā zin-zin yōkū fūtōwo ai-si, yōkū fūtōwo nikūmū koto wo su ¹⁾, the humane man alone is able to love others, to hate others. — *Sei-zin to iedomo, mata yoku-sezaru tokoro ari* ²⁾, even if he were a saint, there would still be something that he could not do.

2. The inability to do a thing is expressed by *Atavási*, 不フ能ス, = Lat. *non valet*, = *Uru koto atavázu*, = the acquisition is not brought about. *Atávi*, of which *Atavázu* is the negative form, is composed of *Ate*, = equivalent, and *av*), *u*, = to fit, or, after the *Wagun Siwori*, from *Atekavi* (當タ易シ), = to take the place of a thing, as an exchange, and means, substantively used, the value (直チ) of a thing; thus, as a verb, to be of value, to be worth (Lat. *valere*). The Japanese language considers the treatment, and not the person treating, as that which is not of value, or cannot be brought about.

吾ワレ弗ス能ス已ム矣ナリ, *Ware yamu koto atavázu* ³⁾, = that I (halting half-way) should rest, is not brought about, = I can not rest. — *Kenwo mite agúru koto atávázu, agéte sakinzúrū koto atavazárūvá mēi nārī. Fu-senwo mite sirizókúrū koto atavázu, sirizókētē tóoságúrū koto atavazárūva ayamátsi nari* ⁴⁾, to see an excellent man and not be able to raise him; to raise him and not be able to promote him, is fate. To see a good-for-nothing and not be able to remove him, to remove him and not be able to put him away, that is a mistake. — *Kore wo motsiite tsukusu koto atavazaru mono aran* ⁵⁾, = that this (principle) be

盡ツク 有ウ 用ヨウ
ス 者モノ 不フ 能ス
 矣ナリ 能ス 之コノ

exhausted by the application, will be something impossible. — 不フ能ス無ス敵トク, *Tsuiye naki koto atavázu*, it is not possible, that (a thing) do not perish.

V. To dare, is expressed by *Ahète*, 敢カ, the gerund of *Ahe* or *Av*), *u*, *uru*, = to answer to... — *Ahète atarázu* (不フ敢ス當タ), he dares not attempt it. — *Ahète kotowari-ivu*, he dares judge of it. — *Ahète kotowari-ivánu*, he dares not judge of it. — *Tarazáru tokoro areba, ahète tsütomezunba arázu* ⁶⁾, = if there is any thing that does not suffice (if he comes short of), he (the man of character) does not dare not exert himself, — he dares not be negligent.

1) *Dai Gaku*. X. 18.2) *Tschung-yung*. XII. 2.3) *Ibid*. XI. 2.4) *Dai Gaku*. X. 16.5) *Tschung-yung*.6) *Ibid*. XIII. 4.

Remark. The negative *Ahézu* or *Ahénu* (不敢), joined to the root of a precedent verb, means the not accomplishing of an action; it is made equivalent to *Fatasazu* (不_レ果_ス), not to accomplish. — *Omoi*-, *Ivi*-, *Tori*-, *Nagare-ahézu* or *ahénu*, mean: not continue meaning, saying, taking, flowing.

VI. That an action or a state is fitting, or is as it should be, is expressed by *Too-sen tar*i, u (當_レ多然_シタ_リ), = it is as it should be. Joined to it are also the ideas, that one is obliged or even entitled to it. The definition what is fitting, precedes as substantive proposition, and is characterized by *koto* (affair). — *Oitáru wo uyamqu koto too-sen tari*, that age is respected, is as it should be. —

當_レ然_シ 乘_レ組_ミ ヲ 府_ニ日_ノ 役_ヲ本_ノ 人_ヲ船_ヲ政_ヲ
*Nippon sei-fu yori ... fūne-bune ni ... yaku-nin nori-kumasuru koto toosen taru besi*¹⁾, it will be proper that on the part of the Japanese government custom-house officers be placed on the ships; or, after the official translation: the Japanese government shall have the right ... to place.

§ 105. The desiderative verbs.

I. Desiderative verbs are formed by grafting on the root of the verb, the word expressive of quality *Ta*, = desirous. Belonging to the adjectives in *ki* (see page 109 n^o. 69), *Ta* (ideographically expressed by 欲, phonetically by 度_多), has all the inflectional forms common to them, thus *Taki*, the substantive and attributive form, = desirous; *Tasi*, predicate, = is desirous; *Táku*, adv. — The spoken language, which according to § 9 II. suppresses the *k* and the *s*, supersedes *Taki* and *Tasi* by *Tai* (タイ, for which タヒ is improperly written), and *Takū* by タウ, *Tqu*, *Too*, for which in adepts also write タフ.

Mi-taki (△ *Mi-tái*), desirous to see; *Mi-tási* (△ *Mitái*), he desires to see; *Mi-tákū* (△ *Mi-tqu*, *Mi-tqo*, *Mi-too*), adv. — 欲_ミ見_タ². 見_ミ度_タ². — *Mi-takuba*, if he wishes to see. — *Mi-taku* (or *Mi-too*) *mo nai*²⁾, he will not even see.

From the adverbial form *Taku* or *Too*, by means of the verb *Si*, *u*, *uru*, to do (§ 103), is derived *Tákū-si* or *Too-si*, to desire; gerund *Tákū-sitd* or *Too-sitd*,

1) Regulations by which the Dutch trade in Japan shall be carried on. Art. II.

2) This is the „*tomo nai*, je ne veux pas,” occurring in *RODR. Élem.* pag. 54 § 56 line 4.

in the spoken language passing by elision into *Takū-té* or *Too-te*, = desiring; *Takutewa* or *Tootewa*, the gerund isolated by *wa*, = if one desires; *Takutemo* or *Tootemo*, though he wishes.

The adv. *Taku* or *Too* is further used in compositions like *Taku-* or *Too-goza-ri-masū*, is desiring; *Taku-* or *Too-omou*, or *omoi-masū*, = is desirous thinking, = desires, *Taku-omoote iru*, *Taku-omoote ori-masū*, roundabout polite form for: I desire; *Tákū-zon-zi-másū*, = I am desirous; *Mairi-taku-zonzi-másū*, I will go.

II. Continuative forms.

1) If according to § 10, to the adv. *Táku* or *Too* we join the verb *Ari*, = to exist, we obtain the continuative form *Taku + ari* or *Too + ari*, which in pronunciation, and in writing also, passes over to *Takari*, タカリ, = continually to be desirous. Inflection, the same as of *Ari* (§ 96).

Pres. *Mi-takū ari*, *Mi-too ari*, *Mitakar)i*, *u*, is desiring to see.

Gerund. *Mi-taku-ari-te*, *Mi-taku-á-te*, *Mi-too-á-te*, *Mi-takarí-te*, Δ *Mi-takatte*.

Concess. *Mi-takuwa aredomo*, also *Mi-tai-keredomo*, though he desires to see.

Condit. *Mi-taku-ba*, *Mi-takereba*, *Mi-tai-naraba*, if he desires to see.

Future *Mi-takaroo*, he may desire to see.

Pret. *Mi-too atta*, *Mi-takatta*, he was desiring to see.

Mi-takatta keredomo, though he has desired to see.

Fut. Perf. *Mi-takattaroo*, he may have desired to see.

Derivative verbs of this stamp are:

Kiki-taki, desirous to hear. 聞き度々.

Yuki-taki, desirous to go.

Si-taki (支度々), desirous to do, = ready. — *Si-taku-* (*si-tgu*)-*suru*, to be ready.

Itási-taki, (欲致々), desirous to bring about.

Manabi-taki, desirous to learn.

Nomi-taki, desirous to drink.

Medo-taki, desirous to love, in love.

Ure-taki, desirous to mourn, = sympathetic.

Nemu-taki, desirous to sleep, sleepy. —

Δ *Nému-tai*, I will sleep. — *Nemu-*

taku nasi (Δ *Nemu-tgu nai*), I am

not sleepy. — *Ware mata nemu-taku mo nai* (vulgo *nemu-tgu mo nai*),

also I am not sleepy. — *Nemu-tasa*,

sleepiness. — *Wa-takúsi*, = selfish; the I.

§ 106. The leaving off of an action is expressed.

I. by the deflecting transitive verb *Maki*, *u*. From *Ake*, to open, *Mi* to see, *Yuki*, to go, are derived by means of *Maki*: *Ake-maki*, *Mi-maki*, *Yuka-maki*, to leave off opening, to leave off seeing, not to go farther. From the examples

given it appears, that, just as in the forming of the continuative, factive and passive forms, the weak *i* of the deflecting verb undergoes a strengthening. *Mak)i*, *u* means to roll up; thence the substantive, *Maki*, a roll, or *Maki-mono*, a thing that is rolled. A roll of writing, that has been used, is rolled up again. Thence, improperly: *Sitawo maku*, to roll up the tongue, i. e. cease speaking, grow speechless. — *Itonaki kotowo makite ziwo utávu*, he lays the stringless harp aside and sings a verse.

Joined to a verb with the signification of ceasing to do what the verb expresses, *Mak)i*, *u* is expressed by 退 = to refuse, to retire, thus 見² 退³, *Mi-maki*, to cease seeing. — 知³ 退³, *Sira-maki*, to have done with a thing. 欲^{*} 聞³ 退³ 敷³, *Kika-mákú fósiki*, desiring not to hear more of. — 傾聽政, *Mátstiri-kotowo kikamaku fóssu*, he wishes to hear no more of business.

A quite different signification is given to this word by Mr. HEPBURN, Jap. Engl. Dict. 1872. „*MAKU* or *MASHI* (マク. マシ) an ancient and now obsolete affix to verbs, for which the final *n* is now substituted, as *Mi-makuno kossiki*, = *mino kossuru*, or coll. *mitai*, desire to see.”

II. *Yam)i*, *u* (止²), *intr.*, to become quiet, to come to rest, Lat. *quiescere*; to leave off ... — *Kaiko káváwo kuvi-yamu*, the silkworm leaves off eating. — *Káváwo furi-yame*, leave off strowing food on the floor (to feed the silkworm). — *Yami*, as we see, with the root of a precedent verb forms a compound verb.

III. *Simav)i*, *u*, (止²), *intr.*, phonetically expressed by 仕² 舞², in my opinion, a distortion of *Sámávi*, to retire to rest, perch as bird, thence improperly to have done with a thing, to leave off. It belongs more especially to the spoken language, and generally has the complement of the action one leaves off, in the gerund in *te* or *de*, sometimes also in the verbal root, before it.

Si-gotowo site simái-mašoo, I shall finish my work. — *Watákúsiwa sono siyo-(šo) motsüwo moháya yomi-simqvüta* (Δ *simoota*), I have read this book throughout. — *Kareva kunde simoota*, he has left off eating, = he has eaten. — *Kunde simqute aroo*, he will have eaten. — *Waki-simquta sake*, sufficiently fermented beer. — *Imada waki-simavázu ni oru sake*, beer that has not sufficiently fermented. — *Kunde simaé, nonde simaé*, leave off eating and drinking. — *Uri-narqute simqu*, to sell out. — *O ya-sýókü O simai nasare mase*, may your supper be ended! = take your supper at my house! the action being represented as finished¹⁾.

1) Compare what A. RÉMUSAT in *Élém. de la Gramm. Chinoise* § 352 says concerning 了 *liao*.

Simaváa)i, u, causat., to make leave off . . . — *Watakúsi ni mádzu iíte-síma-vaseyo*, let me first have done speaking.

Simavar)e, u, uru, pass., to be finished. — *Kaki-simavaretaru šoo-kan*, a written (finished) letter.

§ 107. The adverbial form of a verb, as characteristic of modal propositions, like: as one thinks, as one says, is ..*á-síku*, ..*á-síku vá*, = ..*á-ku*, ..*á-kuvá*.

Of the verbals derived by means of *síki*, = ..like, treated at large in § 16, 2), page 121, some by changing *síki* into *síku* assume an adverbial character. From *Omóvi*, to think, to mean, is obtained *Omovásíku*, = probably, as one thinks or means. This is the axiom. As nevertheless the *á* of *síku*, is suppressed, for shortness, ..*a-síku* passes into ..*á-ku*; from *Omovásíku* is formed *Omováku* and with addition of the isolating *va*, *Omovákúvá*, = as one means. The same is good of:

Iv)i, u, to say, to be called; *Sini ivaku* (詩^シ = 曰^ハ), = as it is said in the odes, according to the odes.

Nori-tamáv)i, or *No-tamáv*)i, u, to bid, enjoin, command; *Sino nori-tamaváku* (子^シノ 曰^ハ 玉^{タマ}ハク), = according to the master's sentence, as the master says.

Negáv)i, u, to wish; Δ *Negavákuba*, *sa-yoo yorosii*, = as I wish, it is good so, = so it should be according to my wish.

Mgus)i, u, to say; *Mgusákú*, as people say. — *Fós*)i, u, now *Fóss*)i, u, to desire; *Fosáku* (欲^{ホク} サク), as people desire, as people will.

Iveri, has said; *Iverákuva*, as people have said.

Ivikeri, has said; *Ivikerasi*, it is as if people had said (compare § 18); *Ivikeraku* (云^イ 来^キ 久^ク), as people have said. — *Sen-zi* (宣^{セン} 旨^ジ) *ni ivikerákúva*, as it has been said in a proclamation by the Mikado.

Osor)e, *uru*, old-Jap. also *Osori*, to fear; *Osordákúva* (恐^{オソ} ラクハ), as it is to be feared, as I fear; a polite way of expressing doubt.

Nari, to be; *Narákú* (= *Narásíku*), = as it is, preceded by a verb in the substantive form, e. g. *Kiku-naráku*, as one learns. — *Miru-naráku*, as people see. — *Ivu-naráku*, as people say. — *Utagavu-naráku*, contracted *Utagavu-rákú*, probably. *Naráku* is declared to be a contraction of *Nari* (to be) and *Kaku* (= *Sikáku*, adv. so, compare § 17) ¹⁾, and, while it is said that *Naraku* must

1) 也^{ナリ} 斯^{シカク} ノ 暑^{カク} ム. See 助語審象. *Zo-go sin-sou* or Explanation of the auxiliary verbs. III. 61 v

be expressed by 説 or 道, people write 聞^ま説^ふ. 見^え説^ふ. 言^い説^ふ or 聞^ま道^ふ etc.

Remark. The derivative form *siki*, elucidated in § 16, predicate *sisi*, contracted *si*, which in connection with *ari* (to be) passes into *ará-siki* and *ra-siki* (§ 18), is also joined to verbs to express doubt ¹⁾. Consequently *Keri* (= has been, § 82) passes into *Kerási*, it is as if it had been; *Ki-ni-keri* (= is come, § 84) into *Ki-ni-kerasi*, it is as if it were come. — *Akiva ki-ni-keri* ²⁾, the autumn is come. — *Fáru sugite* " *nátsu ki-ni-kerasi* ³⁾, the spring is passing away and it seems as if the summer were (already) coming.

§ 108. ..., *meri*, = it is as if, it seems, an old-Japanese derivative form, which, as it is said, resembles *Nari* (= is) but expresses some doubt ⁴⁾. It follows the indicative closing-form of a verb.

Yebisúno kamino koto yoni samazamani ivu-meri ⁵⁾, with respect to the history of the God Yebis', people speak about it in the world, as it seems, in different ways.

Tsigiri okisi " *sasemoga tsuyuwó!* " *inotsi nite*
Avare! *kotosino* " *akimo inu-meri* ⁶⁾.

Oh dew of the sprig, that is planted with promises! In my life, Alas! the autumn of this year, as it seems, passes away (without seeing the promise made to me performed). — *Inu*, from *In*i, *u*, *uru*, to go away (§ 84), not a negative form of *I*, to be.

As belonging to this category are cited: ⁷⁾

Akénu-meri (明去), it seems to become day.

Nagáru-meri (流), *Faténu-meri* (消去), it is as if it flows away, as if it perishes.

This form is to be distinguished from *Tsúbóm-éri*, *Nasásim-éri*, being the pret. pres. of *Tsúbómi*, to bud, and *Nasásime*, to order to be made (see § 80), as also from .. *nameri* or .. *nanmeri*, shall have been, Future Perfect. of *Ni*, to be (see § 100. I.).

1) *Súkósi utagau kotoba nari. Wagon-Siwori*, under *Rasi*.

2) *Hiyaku-nin*, N°. 47.

3) *Ibid* N°. 2.

4) ナリト 似 = テ 少^ス疑^ヒノ 意^コアリト イヘリ. *Wagon-Siwori*, under *Meri*.

5) *Nimase*. II. 16 recto.

6) *Hiyaku-nin*, N°. 75.

7) *Wagon-Siwori*.

§ 109. *Nāsi*, *Nāki*, *Nāku*, in the ordinary manner of speaking and writing, by the suppression of the *s* and *k* (see § 9, II. page 112), *Nai*, *Nai*, *Nau* (ナウ, pronounced as *Ngo*, whence the written form *Noo*, *Nó* and *Nò*), means not to exist (無), not to be present, to be not at hand, in opposition to *Ar*i, *u* (有, § 95), = to exist.

A general sketch in § 20, when treating of the derivative adjectives in *naki*, has already made us acquainted with this word. Here it requires to be elucidated in further particulars, concerning which all the dictionaries generally leave the student in the lurch.

I. The root *Na*, of which the sound *n* is the negative element (compare § 91, I), occurs,

1. as prefix, like our *un*, in compounds as: *Na-yami*, = unrest; *Na-koto*, nothingness; *Na-wi* (ナヰ), *Na-i* (ナイ), = un-seat, i. e. earthquake; *Na-mi*, the un-real, the nothing; whence *Aru-ftówo nami-su*, = *Nai-ga sironi su* (蔑), to esteem any one as nothing.

2. as the forbidding not, followed by an imperative, that closes with *so*. — *Na-motóméso*, seek not! — *Na-si so*, also *Na-si zo* (勿爲), do not! — *Na-iviso*, say not! — *Na-nakareso*, = Δ *Na-nakasso*¹), let it is not be wanting! = it must be there.

3. In the spoken language *na* suffixed to the substantive form of an affirmative verb is the forbidding not, Lat. *ne*.

Ageruna, raise not!

Kikuna (聞き奈), hear not!

Miruna, see not!

Iuna (イウナ), say not!

Aruna, be not!

Suruna, do not!

Ageraruruna, let it not be raised!

Yomaruruna, let it not be read!

This imperative is strengthened by the subsequent *yo*. — *Miru-nayo*, you shall not see. — *Wasururu-nayo*, you shall not forget.

4. *Na* suffixed to the substantive form of a verb, occurs as characteristic of a negative question. — *Man gindewa hyáku ntsi kakari masána?* for (the delivery) of ten thousand pounds are not a hundred days needful? — *Rinimo iro-iro arimasu soo na?* there are also different sorts of miles, — is it not so? *Shopping-Dialogues* p. 31.

¹) Compare *RODR.* 56, line 12.

II. *Nasi*, Δ *Nai*, predicate: there is not.

1. *Ato nasi*, there is no trace. — *Kizu nasi*, there is no hurt. — *Urami nasi*, there is no disgust. — *I nasi*, there is no meaning. — *Yeki nasi*, there is no advantage in it. — Δ *Zeniga* ¹⁾ *artúká? naiká?* are there cents or are there not? = Is there money, or not? — *En-rio nasini handsu koto*, to speak without forethought, not to care about what one says.

2. To bring it out with emphasis, the subject of *Nasi* is isolated, either by *va*, Δ *wa*, or by *mo*, = also, even. — Δ *Fu-sókuwa nai*, there is no want. — Δ *Fító koto mó nai*, = there is not even a single affair, = there is absolutely nothing on hand.

3. [*..koto nasi*.] If the subject, the existence of which is denied by *Nasi*, is a substantive proposition, it is characterized by *koto*, affair. — *Fítóri kore wo násu-koto nasi* (無獨成之), = that a person does this alone, does not exist, no one accomplishes it alone. — *Takava kureni sorete, mico-tóo* (明多朝多) *ta-dzune yobu tokivu, fítówo mite, osóre tonde tsikádzúkú koto nasi*, if the falcon has flown away in the evening, and one seeks and calls him the next morning, he becomes shy at the sight of people, flies around, and it does not happen (*nasi*), that he approaches. *Tsikádzúkú koto nasi* may for rounding off the period, stand for *Tsikádzúkúnu*, not approach. — *Sari todomaru koto nasi* (Δ *..koto ga nai*), 無去住, he goes not, he stays not. — *Sikareba kaiko va suzusiki ni masi-* (増多) *taru kotova nasi*, = that however the silkworm has grown in cool weather, this does not exist. — Δ *Nánno kotomó nai* (無事), there is absolutely nothing at hand. — Δ *Nánno ii-bunmó nai*, there is nothing to say.

[*..mono nasi*.] Δ *Korewo yóku-suru monomo nai*, a person who can (do) such, there is not. — Δ *Tanóšimi-suru monoga nai*, there is no one people may trust. — Δ *Meni atáru monoga nai*, there is nothing that comes under notice. — *Ohošiku za-sen* (座多錢多) *to miyuru mono nasi*, chiefly those (coins) are wanting which (*mono*) seem to be counters or model coins.

[*..tokóro nasi*.] *Ki-suru tokoro nasi* (無所歸), there is no support. — Δ *Nokóru tokórowa nai*, there is no more room, = every place is taken. — Δ *Fító ni waruu yuwaruru* (= *iváru*) *tokórowá nai*, there is nothing, about which ill is spoken by others.

¹⁾ For *ga*, see page 64.

4. If the definition that this or that is wanting, is predicate to a precedent subject, it is, for the sake of clearness, willingly isolated by *wa*, Δ *wa*, thus separated from the predicate. — *Iwqū gasima fītó nasi*, the "brimstone island" is without people, has no inhabitants. — *Kono yumivá tsikára ndsi*, this bow is without strength, is powerless.

5. The appositive definition, what a thing is not, is put in the Local, characterized by one of the terminations *ni*, *de*, *ni wa* or *dewa*. — Δ *Ri fat ni wa nai*, it is not sagacity, it is stupid. — Δ *Sono yau ni nai*, it is not so. — Δ *..no yau ni nai*, it is not so as... — Δ *Kore fodo ni nai*, it is not so much. — Δ *Waga mama ni wa nai*, it is not capricious. — Δ *Na-koto dewa nai*, it is no nothingness, it is even of importance. — Δ *Waga koto de nai*, it is not my business; it does not concern me; I have nothing to do with it. — Δ *Waga-tomode nai*, it is not we. — Δ *Sorewa sayau dewa naika?* is it not so? — Δ *Squ* (or *Sou*) *dewa nai*, it is not so. (不如是。不不然。バアヲ)。 — Δ *Dokode mó soudenai to iwu kotowa nai*, it is nowhere said, that it is not so, literally: it does not occur anywhere that people say that it is not so. — Δ *Kau dewa nai*, it is not so. — Δ *Sousita kotodewa nai*, it is not a business of that nature. — Δ *Minudewa nai* (非不見), one may not overlook; one may indeed look to. — Δ *Iwanu dewa nai* (非不言), one must speak about it.

6. [*..ku nai*.] The definition denied by Δ *Nai*, in the easy manner of writing, also precedes as an adverb. — Δ *Kono syok-móts' umaku nai*, that meat is not tasty. — *Umake nai syok-mots*, distasteful meat.

Remark. The predicate *Nasi* is in compound words used as an attributive also, e. g. *Na-nasi-yubi*, the nameless (the fourth) finger, i. e. the finger, whose predicate definition: *na-nasi* is at the same time its adhering attribute ¹⁾.

III. *Naki*, Δ *Nai* (ナイ, vulg. ナビ also), = ..less, the adjective form.

1. Used as a noun substantive, it means: nothing, and answers to *Naki-mono* and *Naki-koto*, i. e. a thing or a matter that does not exist. — *Nakinu suru*, to consider as nothing, to cipher away. — *Fītó wo nai ga* (vulg. ナビガ) *sironi suru* (蔑人), to consider others of no value. — *Korewo nasumo yūve-nakini arazu*, = also that people make this, is not a "cause-lessness," i. e. it is not without reason that this is done.

1) See Addenda n°. IV.

2. The attributive **Naki**, Δ **Nai**, = paltry, in the original signification of not existing. — *Naki-fito*, a person not existing, not present, i. e. a defunct. — *Naki-mono*, vulgo *Nai-mono*, a thing not existing, a nothing. — *Arū fitóno naki-kotowo kiku*, to hear of one's not being (his being dead). — *Naki-ato* (亡迹), a trace effaced.

3. As attributive adjective (= without, Lat. *absque*, *sine*) **Naki**, Δ **Nai** has the definition, what there is not, as a genitive before it, either with or without the genitive termination *no* or *ga*.

Δ *Tsuiye-naki koto atavázu*, continuance is impossible, = an end must come. — *Tsikára-naki yumi*, a powerless bow, a bow without strength. — *Tsikára-naki koto*, power-less-ness. — *Ato-naki nari*, it is a thing without trace = it has disappeared, = *Ato nasi*, there is no trace of it. — *Kiwamari no naki koto nari*, it is a matter without limitation. — *Kiwamari no aru koto nari*, it is a matter that has limitation. — Δ *Mino oki-dokoro no nai mono*, a person without a place in which he can settle, a wretch. — Δ *Tsigaino nai ygu ni wa naranu*, it is not of that nature that there should be no difference. — Δ *Fei-sei no kokóro-gakega nai*, without a life's exertion or care. — Δ *Tanomini suru monoga nai*, without anything or anybody in which one has support. — Δ *Kokóroni monoga nai*, having no evil in the heart, = *Urami naki*, without disfavor.

Remark. To *ga nai* of the last three examples, what is said at page 64 respecting *ga* is applicable.

IV. The adverbial form **Naku** (ナク), = without, by the dropping of the *k* in the easy manner of writing passes to ナウ **Nau**, for which ナフ **Navu** also is written, sounding in pronunciation as **Ngu**, **Ngo**, — for which *noo*, *nó* or *nò* have chiefly been written. See § 9. II. — *Nani-to naku*, *idzu to naku*, = without anything whatever, = nothing at all.

1. The form **Naku** is used, as if it were the uninflected verbal root, in coördinate propositions. See § 9. B. 2. — *Kake-mo naku*, *amari-mo nasi*, there is nothing too little, nothing too much. 无欠无餘.

2. Among Poets **Naku** supersedes the termination *..nu* of the negative verb. — *Ave-naku*, = *Avénu*, not to dare. — *Maka-naku*, = *Makanu*, not to roll up (§ 106). — *Omoa-naku*, = *Omovánu*, not to think. See § 92. 4.

3. **Naku va**, Δ **Naku wa**, the adverbial form isolated by *va*, Δ *wa*, is used as predicate verb in adverbial propositions, with the meaning of as or if there is not, failing of. — *Iki-taru kizi naku va*, *si-taru kizi wó tórū-bési*, failing of a living pheasant, one may take a dead one (to feed the falcon).

4. *Nakunba*, *Nakumba*. The local *Nakunba* contracted from *Nakuni*, and isolated by *va*, means in case of not existing, if there is not. — *Mádzu-síkústé fetsúrúvu koto náku, tonde ogoru koto nakumba, íkan?* if one, being poor, is without flattery, and being rich, is without pride, how then? (what do you think of it?) Compare *RODR.* 56.

This Local form may even close a suppositive proposition, but is therefore no *modus conditionalis*.

ア ル ベ カ ラ ズ	日 ニ モ ナ ク ン バ	業 ヲ ナ レ バ 一 日 一 日	安 シ 衣 イ 民 シ 食 ヲ 第 ノ 道 ハ	<i>I-siyok'no mitsiva an-min dai itsino keo nareba,</i> <i>itsi nitsimo nakunba aru bekarazu,</i> as clothing and feeding are the principal acts towards the welfare of a people, they may never fail for a day.
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5. Δ *Náku te wa*, = *Ngote wa*, contracted from *Nákústéwa*. See below V, 1, *Nákúsi*.

6. *Náku to mo*, = *Náku to lédomó* or *Náku to íú to mo*, though it is said that there is not, granted that there is not, = even if there is not.

V. VERBS COMPOUNDED WITH *Náku*.

As such come under notice: *Nákú-si*, *Nákú-se*, *Naká-ri*, *Nakarásime*, *Nakeri* and *Nákú-ná-ri*. Explanation.

1. *Nákú-si*, *u*, *uru*, not to be, to be wanting, a coupling of *Naku* and *si*, = to do (see § 103. III. 3), antithesis to *Ar*)*i*, *u*, to be present. The spoken language, which makes from *Nákú-si*, *Ngú-si*, (ナウシ), *Ngó-si*, changes the gerund *Nákú-síte*, by syncope into *Ngute*, *Noote*, and *Nákú-síteva* into *Ngute wá*, *Noote wá* ¹⁾, = by or through want of, or: as there is not. Examples:

Ya-tsiu va Nippon yákú-sio yori yurúsi naku-sité, ni-orósu-bekarazu ²⁾, at night, without permission of the Japanese officers, no goods may be unloaded. — *Nippon yákú-nin tatsi-avi nákusité* ³⁾, without there being Japanese officers present. — *Zin-sinno rei siru-koto arazáru-koto náku-síte* (or *ngu-síte*), *síkú-síté Ten-kano mono ri arazáru koto nasi* ⁴⁾, the spiritual part of the human heart is not without knowledge, and so also are the things on earth not without natural laws. — *Kotoba náku-síte kaheri-tamavu*, without (saying) a word (the king) goes away again. — Δ *Kane ga ngu-síte* (or *Kane ga nakute wa*) *kánawónú*, without money no success. — Δ *Anohítowá ori-ori kami-irewo ná-*

1) In *RODRIGUEZ Éléém.* p. 55 line 3 below, *Nówetawa* should stand instead of *Nótewa*, = our *Naote wa*.

2) Art. II. al. 3 of the Regulations by which the trade in Japan shall be carried on, belonging to the Treaty of 1859. 3) Franco-Japanese Treaty of 1858, Art. VIII, al. 4. 4) *Dai Gaku*, V. 2.

SYNOPSIS OF THE INFLECTIONAL FORMS AND DERIVATIVES OF NASI, KI, KU,
NOT TO BE.

	Forms of the Predicate verb.	Substantive. and Attributive form.	Adverbial form.	Derivative verb.
Root-form ...	NA = <i>not</i> .	Naki, Δ Nai, ... <i>less</i> .	Naku, Δ Ngu, † (Δ Noo, Nò) <i>without</i> .	Naku-si, Δ Ngu- si, <i>to want, fail</i> <i>of</i> .
Closing-form.	Nasi, Δ Nai <i>there is not</i> .			Naku-su, Δ Ngu- su, <i>there is wan-</i> <i>ting</i> .
Substant form, declinable.	Nasi, Δ Nai Nasi vá, Δ Nai wa <i>that there is not</i> . Δ Nai ka? <i>is there not?</i>	Naki, Δ Nai Naki vá, Δ Nai wá <i>what there is not,</i> <i>the ... less</i> . Δ Nai koto	Δ Naku wa	Naku-suru, Δ Ngu-suru
Local, defini- tive of time and manner.	Nasini, Δ Nai ni Nasini- Δ Nai ni- óíta wá, óíte wá, <i>while there is not</i> .		Naku ni va, = Nakunba, Δ Nakumba.	
Gerund.....				Nakú-síte, = Δ Nakú te Δ Ngote Δ Nòte Δ Nakú te wá Δ Nòte wá <i>by want of...</i>
Concessive ... <i>though</i> .	Nasito- Δ Nai to- Iyédomo, Iyédomo Nasito- Δ Nai to- iutomo, iutomo Δ Nai tomo		Naku tomo, <i>though there is</i> <i>wanting</i> .	
Conditional... <i>if</i> .		Δ Nai-narabá Δ Nai-nará		
Imperative.	Na!Nayo! <i>be it not!</i>			

Continuative.

	Present.	Pret. pres.	Preterit.	
Root-form . . .	Nakari.	Nakaritari, △ Nakarita, Na- katta, ナカヲタ. Nakari-keri, <i>there</i>	Nakari-si, <i>there has not been.</i>	Nakéri, △ Nai- keri, <i>there was</i> <i>not.</i>
Closing-form .	Nakari, <i>there is not.</i>	<i>has not been.</i>	Nakari-ki, <i>there</i> <i>has not been.</i>	Nakéri, <i>there was</i> <i>not.</i>
Substant. form	Nakáru. Nakaruwa.	Nakaritaru, △ Nakattato.	Nakari-si. Nakari-si nari.	Nakési. Nakési, Nakéru.
Attributive . .	Nakaru.		Nakari-si.	Nakési, Nakéru.
Local, defini- tive of time.	Nakaru ni. Nakaru ni ótewa.	Nakaritaru ni △ Nakari ta ni, △ Nakattani.	Nakari-sini.	Nakeru ni.
Gerund	Nakarite, △ Na- kátte.			
Causal form	Nakareba.	△ Nakattareba.		Nakereba, <i>as</i> <i>there was not.</i>
Concessive . . .	Nakarédomo. Nakarutomo.	△ Nakattaredomo.		Nakeredomo, <i>though it was not.</i> Nakeru tomo.

FUTURE.

	Nakar)an, ame, △ Nakarəo (Nakaroo, Nakarò). Nakaran z)u, uru, △ Nakarò z)u, uru.			
Conditional . .	Nakaraba.			

IMPERATIVE.

	Nakare.			
Optative	Nakare kasi. Nakare gana.			

NEGATIVE.

Nakaránu, *it must be there.*

Nakerana naranu, 不可無, *it must have been.*

Nakini arazu, Nakinarázu, *it is not without...*

Na nakasso, *it may not be wanting.*

REMARKS ON THE COMPOUND VERBS.

§ 110. The subordinate definition, which precedes a verb with which it is compounded, may be a substantive or a verb.

I. The substantive may be its object direct, or indirect. See § 3. II. 1 and 2.

It is the object direct in *Ama-govi*, *Tsi-govi*, to long for rain, for milk; it is the object indirect in *Ama-kūdari*, descending from the sky.

II. 1. The verb, preceding another verb as subordinate qualifying definition, remains in its root-form. The chief word of the compound governs the accidental object. *Korósi*, *u*, to kill; *Fítówo i-korósi*, *útsi-korósi*, *sási-korósi* to shoot a person dead, to strike dead, to stab dead.

To the qualifying definitions belong verbs like *Osí*, *u*, 押, to press, to do with emphasis; *Osi-yarí*, *u*, throw away; *Osi-irí*, *u*, to intrude.

Utsí, *u*, 打, to strike, with a blow, or suddenly; *útsi-orí*, *iru*, to pounce, as a bird of prey (§ 99. I. n°. 11); *Sírowo útsi-i*, *de*, *dzuru*, to make a sally.

Sasi, 差, send away; *Okí*, *u*, place; *Sasi-okí*, set aside, put away; *Fítówo sasi-tsukavasí*, *u*, to dispatch any one.

Mesí, *u*, 召, invite, call up, qualifies the action as one which takes place by higher command; *Mesi-torí*, *u*, to take by order, to arrest a person; *M...ye fítówo tsukavasi*, *N...wo mesi-kavesi-tamavu*, (the prince) sends people to M... and has N... brought back.

Avi, *Ai*, 相, together, Lat. *con*; *Ai-katarí*, *u*, speak together; *Ai-gisu*, consult together.

2. The definition of the particular direction of an action incorporated in a compound verb (as in flying upwards or downwards), is not expressed in Japanese, as in other languages, by a prefix or a preposition, but as the principal part of the expression, by a verb, that is preceded by the mention of the action as a subordinate definition. Leaving the indication of such compound verbs to the dictionaries, we here confine ourselves, for the sake of brevity, to a few examples.

Agíe, *uru*, 上, *trans.*, expresses the moving upwards, *Sagíe*, *uru*, 下, *trans.*,

the movement downwards. — *Tori-age*, to take up, to raise. — *Sasi-age*, *Saságe*, to present. — *Motsi-age*, to bring up. — *Fiki-age*, to draw up. — *Mqusi-age*, to mention (a thing to a superior). — *Fiki-sage*, or *Fiki-orósi*, to draw down. — *Agari*, *Sagari*, *contin.*, *intr.* — *Tobi-agar*)i, u, to fly upwards. — *Tobi-sagari*, u, to fly downwards.

Nobór)i, u, to go upwards, *Kudár*)i, u, to go downwards. — *Fase-nobóri*, to run upwards. — *Nagare-kudari*, to flow downwards.

Ir)i, u, 入_い, to go into, *Ide*, *Idzuru*, 出_い, to come out. — *Osi-iru*, intrude. — *Faye-iru*, to grow inwards. — *Otsi-iru*, to fall into... — *Faye-idzuru*, to sprout out. — *Ir*)e, uru, *trans.*; *Otósi-ire*, to make a thing fall in.. — *Idási*, u, *causat.* — *Tori-idás*)i, u, to take out of.

Kom)i, u, 込_い, *intr.*, to go inwards. *Kom*)e, uru, *tr.*, to bring in. — *Komas*)i, u, to make go inwards. — *Fino teri-komu*, the shining in of the sun. — *Nomi-komu*, to swallow. — *Kugiwo* (*Kusabiwo*) *útsi-komu*, to drive in a nail.

Utsus)i, u, 移_{うつす}, to remove. — *Fakobi-utsusu*, to transport. — *Kaki-utsusu*, to write over again, to copy.

Kaher)i, u, 歸_{かへ}, to turn back; *Kahes*)i, u, to make turn back. *Tobikaheru*, to fly back. — *Tori-kayesu*, to take back.

Mav)i, u, 舞_{まわ}, to move in a circle. — *Mi-mavi*, to look around.

Mavar)i, u, continually to go round. — *Nagare-mavaru*, to flow round.

Mavas)i, u, to make go round. — *Fiki-mavas*, to draw a thing round-about. — *Tori-mavas*, to turn round.

Tsuk)i, u, 著_{つく}, *intr.*, = on, to. — *Kisini tsuku*, to come ashore. — Δ *Fune ga okani nagare-tsuku*, the ship drifts ashore.

Tovor)i, u, Δ *Toór*)i, u, 通_{とほ}, to go through, to pass. — *Fino nakawo tovoru*, to go through the midst of the fire. — *Nagare-tovoru*, to flow through.

Tovos)i, u, Δ *Toós*)i, u, to make go through, — *Ovi-toósu*, to drive through. — *Ovi-toósaretaru*, driven through. — *Matowo i-toósu*, to shoot through a target.

Watár)i, u, 渡_{わた}, to pass, to go from one side to the other. — *Kawawo watári*, to cross a river. — *Kawawo katsi-watári*, to wade through a river. — *Tobi-watari*, to fly over.

Watás)i, u, to make pass over, to carry over. — *Yaku-šoye fitowo fiki-watásu*, to transport people to the office.

Tsir)i, u, 散_ち, *intr.*, to spread, scatter; *Tsirás*)i, u, *caus.*, spread, scatter. — *Fou-bouye nige-tsir*, they fled to all sides. — *Tobi-tsir*, to spatter abroad. — *Ovi-tsirasu*, to scatter.

APPENDIX.

DISTINCTIVE VERBS AND VERBAL FORMS EXPRESSIVE OF COURTESY.

§ 111. Courtesy in language and writing is, in Japan, not confined to the privileged classes of society; cast ages ago in distinct forms and, we may add, stamped by the law, it has penetrated to the lowest grades of society and spread over social intercourse a gloss of reciprocal respect, which is indeed not to be found among any other people on the globe.

Besides, courtesy in language and writing is not the consequence of recent development: even the oldest Japanese historical book, the *Yamato-bumi* of the eighth century (see page 36) is characterized by a courteousness of expression which, the not unfrequent insignificance of the contents considered, cannot be acquitted of extravagance.

So long as courtesy governs the oral and written intercourse of a people, the appreciation of its forms belongs to the study of the language, and since we have treated it in the chapter on the Pronouns, we are obliged to fix the attention on the verbs and verbal forms also with which courtesy gives gloss to its language.

The chief features of the Japanese courtesy are:

1. The polite speaker distinguishes the conditions and actions of persons beyond him by the honorary prefix 御⁺. * *On* or *O*. See page 75.

2. He does not say or require, that another person, whom he places above himself, should do any thing himself, but says or requires only, that the action be done, i. e. he places the passive form as predicate to the subject, that really performs the action.

3. He considers not only persons of higher station, but even his own equals as being in a higher position, and with the actions of others connects the idea of descent, whereas to his own he gives that of ascent.

4. He is scrupulous in the choice of synonymous verbs, in proportion as he wishes to express the same idea in a more or less exalted style. Letter-writers teach him to distinguish the degrees.

§ 112. To satisfy the demand, which represents the person beyond the speaker not as acting himself and thus as not immediately coming in contact with persons of lower station, the active form of the predicate verb is, as it has been said, simply superseded by the passive form, without — and here is the peculiarity of the expression, — introducing any modification in the construction of the original active proposition (compare § 90. 2). Examples:

Karuno Oho-kimiwo dai-sini sadameraru ¹⁾ (instead of *sadamu*, or *sadame-tamavu*), (the emperor) declares the Great-prince Karuno hereditary prince. — *Zin-mu Ten-wau arutoki takaki okani nobôrite, kono kunino katatsi akitsumusi ni nitârûwo mite, fazimête Akitsu-simato nadzuckeraru* (instead of *nadzuku*), = Emperor Zin-mu, once climbing a height, seeing that this country (Japan) resembles the light-insect (the dragon-fly), first gave it the name of Light-island. — *L. va M. ni N. no kwanwo sadzuckerareni* (instead of *sadzukei*) *to ari*, people say, that L. has given the office of an N. to M. — *Naniwo iwasare-masita ka?* what have you said? *Iwasare* from *Iwasi*, make say, and this from *Ivi*, to say.

Much in use are the honorary passive forms: 1. *Serare*, 2. *Saserare*, 3. *Nasare*, *Nasare-mas*)i, u, 4. *Nasaserare*, 5. *Arasare*, 6. *Irare*, 7. *Irasure*, 8. *Iraserare*. Explanation:

1. *Serar*e, *uru*, pass. of *S*e, *uru*, to do, to effect. — *Yamato-Take sibaraku tou-riu-seraru* ²⁾ (instead of *tou-riu-su*), Yamato-Take stays there some time. — *Kei-ko Ten-wau Siganite fou-gyo-* (崩^レ御^ヲ) *seraru* (instead of *fou-gyo-su* or *fou-gyo-si tamavu*), Emperor Kei-ko dies at Siga. — *N. no Oho-kimi kau-zi-* (薨^ル) *seraru*, Great-prince N. dies. — *M. wo kiri-korosi, N. wo ru-zai-* (流^ル罪^ヲ) *seraru* ³⁾, (the king) sabres M. down, and banishes N. If, instead of *seraru*, *sêst-mérâru*, were used, it would mean, that the king gives order to kill and to banish.

2. *Saserar*e, *uru*, = it is effected that one does; from *Sas*e, *uru*, to make do. The action runs, as it were, over three wheels, by which a person of high station causes an inferior to have a thing done. — *Go-beo* (御^テ廟^ニ) *ni mayuwo ken-zi-saseraru* (or *ken-zi-sase-tamavu*), the prince has cocoons offered in the ancestral temple.

3. *Nasar*e, *uru*, 被^レ成^ル, to be done, from *Nasi*, make exist, and this from *Ni*, to be (see § 100). *Naniwo nasaruka?* what does your honor?

1) *Nippon o-dai i-si-ran*. II. 8 verso.

2) Ibid.

3) Ibid. II. 6 verso.

In the familiar style of speaking and writing as an auxiliary verb grafted on the root of another verb, it makes known, that the action which is done, proceeds from the person spoken to, or even merely from another person than the speaker. Examples from the spoken language:

Sayoo nará, O tsúké násare! if it is so, give it me! — *Kosikakeni O kake násare!* may Your sitting on a chair happen, = take a seat. *O kake násare,* sit down. — *Korewo O kasi- (O tsúké) násare,* lend (give) me this. — *Korewo Goran násare,* please look at this. — *Yoku O yásimi násaré!* vulgo *O yásimina!* may Your good rest happen! = good rest! — *Dokoné O súmai nasarúka?* where do You live? — *O kai nasaretemo, O yame nasaretemo, kono iyéwa deki-masené,* you may buy it or not, there ends the matter. — *Nokorazu O kai násarú nará, yasúkú-síté age-mašoo,* if you buy the whole stock, I will sell it cheap. — *Roo wo O kai-nasardnuka?* dont you buy wax?

Nasare-mas)i, u, the same as *Nasare*, only more round-about, vulgo *Nasari-masu* also (see § 101). — Δ *Naniwo násare* (vulg. *nasari*)-*masu?* what are you doing? — *Go an-sin násare-mase,* depend on it. — *Watakusino mgusu kotowa O wakari násare-masúka?* do you understand what I say? — *Sa-yquni násare-masúka?* will you do so? *O kamai násare-masú na!* take no pains! — *Súkósimo O kamai násare-masú na,* don't trouble yourself about; don't care for it. — *Kono mitsiwo O ide násare-mase,* go this way. — *Idzureye O ide násare-masú?* whither are you going? — *Idzure yori O ide násare-masúka?* whence do you come? — *Douzo O fairi násare-mase,* if you please, walk in.

4. *Nasaserar)e, uru,* 被^レ爲^レ成⁺, care is taken that a thing is done or made; the passive of *Nasase*, have made, and this the causative form of *Nasi*, to make. The action or the effect here runs over four wheels.

5. *Arasar)e, uru,* pass. of *Arasi*, to have be, and this from *Ari*, to be. — Δ *Dorega O suki de arasare-masúka?* what is there of your desire? what do you like?

Araserar)e, uru, vulgo for *Iraserare*. — Δ *O ko-sama ikaga de araserare-masu,* how is your son? — *Sosíte okúsama wa ikaga de araserare-masu?* and how is your lady?

6. *Irar)e, uru,* to be placed in the condition of dwelling, pass. of *I, Iru* (居^ル), to dwell, be somewhere, stay (see § 98). — *Anata iraruru tokóro wo zonzi-masénu,* I do not know your dwelling-place.

7. *Irasar)e, uru,* pass. of *Irási*, make dwell, thus to be placed in the condition

of making dwell, = to be (somewhere). — *Mo sūkosi irasare-mase* (low language *irabai masi*), stay a little longer. — *Yoku irasare-masita*, you are well placed, = you are welcome. — *Sate, fisabisa ikagade irasare masu*, come on, how have you been this long time. — *Ikagade irasare-* (vulgo *irabai-*) *masu?* how do you do?

8. *Iraserare* (e, uru, to be placed in the state of dwelling, = to be. — Δ *Go ka-nai samawa ikagade iraserare* (vulg. *irasabai*) *masi?* how are your family? — Δ *Kūwa fen-* (火多邊) *ni iraserare-mase*, be near the fire (come near the fire). — *Itsi bet i rai* (— 別以¹ 來²) *ikagade iraserare-masita?* since our last separation, how have you been?

§ 113. I. *Tama*vi, vu, Δ *Tamai*, *Tam*au, oo, 賜^{タマヒ}. 給, to bestow, grant, give, when the giver belongs to a higher sphere. Although the Japanese themselves reduce this word to *Tama*, 玉^{タマ}, = jewel, we take it for a compound of the old *Tabi*, = to give, and *Avi*, 合^{アヒ}, to meet. Thence; *Mono wo motte fitō ni tamavu*¹⁾, literally: to confer something on a person. 祿ヲヲ 諸^シ臣^シニ タマフ²⁾, *Roku wo šo-sin ni tamavu*, (the king Zin-mu) grants incomes to his servants.

As an auxiliary verb grafted on the root of another verb, it characterizes the action as proceeding from a higher person, whether divine or princely. It is expressed by 給^{タマフ} and phonetically by ㇿ. ㇿ, answers somewhat to the "please" or "have the goodness" used by courtesy, German *geruhen*, is however, at least in tales, rightly left out by the translator.

Examples:

Tedzūkara kūvā wo torite ko-gaviwo si-tamavu, (the princess) plucks mulberry leaves with her own hand, and feeds silkworms. — *Sono notsi Tauyori takawo ken-ze sikāba*, *Mi-kariwo moyovasare*, *šo-teowo torāšime-tamavu*, when afterwards falcons has been brought as presents from China, (the Japanese prince) caused hawking to come more into fashion; and had all birds caught. *Mayov*i, u, to come into fashion. *Tor*i, u, to take. — *N.. tatsimatsi mūdāiku naru*, N.. dies suddenly. — *Iku-fodo mo ndkū kano fīmē mūdāiku narāse-tamavu*, immediately after, that lady (a princess) dies.

1) *Nippon-ki*.

2) *Nippon o-dai itsi-ran*.

シタマフ もドナク 身ヲ煩ハシクシ 軍中ニテ御
Kun-tsiu nite mi mi wadzurawasikusté fodo-nákú fou-kiyo
si-tamavu ¹⁾, (the prince), while he is with the army,
 is taken unwell and dies shortly after.

Old writers have *Tabi*, u, = to give, instead of
Tamavi also; thence: *Osame-tabisi toki*, = when N.. go-
 verned ²⁾. —

For further examples see page 230 line 11 from the bottom. — p. 239 l. 8
 from the top. — p. 274 l. 20. — p. 290 l. 9 from the bottom.

II. *Tamavar*i, u, △ *Tamguri*, *Tamór*i, u, the continuative form of *Tamavi*,
 which however supplies the place of the passive form *Tamavare*, = to be granted,
 not in use (compare *Nari* as substitute for *Nare*, § 100. III), and, like *Tamavi*,
 also as an auxiliary, is joined to the root, or to the gerund of a verb.

Kore Tenno tamaváru nari, 是天所致也, this is a present from Hea-
 ven. — *Ko-zi-kini Izanagino mikoto yori Amaterasu Ohon kamive mi kubi-tama*
wo tamavarisi koto wo iveri, in the book of antiquity it is mentioned, that by
 (the god) Izanagi a necklace was presented to the goddess of the sun. — *Korewo*
mesíte go ini dziyo- (五^ノ位^ニ叙^ス) *serare*, ... *no na wo tamavari*, (the king)
 inviting him, raises him to the fifth rank and confers on him the name of .. —
Nuno san-byáku-tan wo Háku-sai kok-wgu NN. ni tamavari (賜), *ya zyu-man*
fonwo ... ni tamavu, (the Jap. prince) gives three hundred pieces of silk to NN.,
 king of Petsi, and presents (his minister) a hundred thousand arrows.

*Uke-tamavar*i, u, △ *Uke-tamóri* (承.奉), to have the honor to receive
 (from a superior), or to hear. — *Tsiyókúwo uke-tamavari* ³⁾ (承勅), to receive
 the king's orders. — △ *Go i-ken* (御^ノ意^ヲ見^ル) *wo uke-tamavatta* or *tamotta*,
 I have had the honor to receive your advice. — △ *Sakú-ya yuki ga furi-masíta* to
uke-tamavari-masíta, I have had the honor to hear, that it has snowed during
 the night. — *Go sa-u* (御^ノ左^ニ右^ニ) *uke-tamavari-tákti zonzi-másti*, I wish to
 have the honor to hear, how you do. — *Ka-roo* (家^ノ老^ヲ) *fúndwo idasite ta-*
mavari-keri, we (skippers are speaking) enjoy the honor, that the secretary (of
 the governor) has our ships cleared. — △ *Midzuwo nomasete tamóre*, = have the
 goodness to let me drink fresh water.

1) *Nippon o-dai itsi-ran*, I, 10.

2) *Wa-gun Siwori*, under *Tamavu*.

3) " " " I, 16.

§ 114. By *Mátstŭri* (待), u the speaker expresses the most profound respect for the object, be it a person or a thing, that he speaks of or to. As continuative form of *Matsi* (待), = to wait (compare page 218), *Mátstŭri* (祭尊禪) means continual waiting, solemn attendance, to show respectful homage. Thence *Tenwo mátstŭri*, *Tsiwo mátstŭri*, 祀先, *Senwo mátstŭri*, *Kamiwo mátstŭri*, »people do homage to heaven, to earth, to ancestors, to Kamis,” by celebrating feasts to their honor, *Mátstŭri*, being the feast itself.

As qualifying auxiliary joined to the root of a verb, *Mátstŭri* unites with it the idea of reverential homage. One says: *Fútárinô kimini tsúkavuru* (△ *tsukóru*) *koto atavdzu*, serving two masters is impracticable. — More respect is shown by the expression: *Kimini tsúkavu* (△ *tsúkó*) *mátstŭru koto* ¹⁾, to serve my prince

上^ニ事^ヲ
帝^ニ事^ヲ
= 事^ヲニ
= 事^ヲニ

with respect. — *Žó-teini tsúko-mátstŭru*, to serve the Most High reverentially ²⁾.

When the excessively polite speaker says to his equals: *O tomo tsúkamatsuri-mášoo*, I will accompany you, or *O itoma tsúkamatsuri-mášu*, I take leave of you, we may put down such politeness to his own account. The rule requires *Tsúkai-* or *Tsúkae-mátstŭri*, yet this, for ease in pronunciation, passes into *Tsúkó-* (ツカフ) or *Tsúká-mátstŭri*. *Tsúká-mátstŭri soro* (仕向).

Tate-mátstŭri, 奉, to offer respectfully and solemnly, from *Tate*, set upright.

Kono toki ama-bito farákano uwowo Ten-wauni tate-matsuri si koto ari ³⁾, it appears that, then, the divers solemnly presented a redbellied fish to the Emperor. — *Deva-kuni yori kavikowo kavu monowo tate-matsuru* ⁴⁾, from the country of Deva persons, who breed silkworms, are solemnly presented (to the emperor). — *Tsusima yori sirokane wo tate-mátstŭru* ⁵⁾, from the island of Tsusima silver is presented (to the emperor). — *Hakúsaino tate-matsureru te-fító*, artificers, whom Hakusai had presented (to the king of Japan).

Tate-mátstŭri is joined to the root of a verb, as a qualifying auxiliary, to characterize the action as respectful, solemn.

Onna (女名) *wo Yamáto Take no Mikototo mŕusi-tatematsuru* (申奉) *besi* ⁶⁾, your name I must respectfully call Yamáto Take no Mikoto (compare

1) *Tschung-yung* XIII.

2) *Yamato nen dai*. I. 21 v.

5) *Ibid.* II. 29 r.

3) *Ibid.* XIX.

4) *Ibid.* III. 4 r.

6) *Ibid.* I. 22.

p. 228 line 8). — *Ten-wogu wo imáni tasúke-nose-tate-mátsuri*, *Kavatsive nige-yuku* ¹⁾), they respectfully help the emperor to mount a horse and escape to Kavatsi.

It is in earnest, not in irony, when the historian says: *Makowano miko ukagavi kitárite Ten-wogu wo korósi-tate-mátsúru* ²⁾), prince Makowa, steals in and respectfully kills the emperor.

Tate-matsurar 敬, *uru*, the honorary passive, honoring, in the eye of the speaker, also him who respectfully offers or presents. If in the preceding example *tate-mátsúrúru* were used, instead of *tate-mátsúru*, the speaker would show his respect towards the murderer.

The states and occupations to the qualification of which courtesy pays particular attention, and the expressions of which, to be properly appreciated, must be understood also, are: 1. Being, existence; 2. Doing; 3. Seeing, Showing; 4. Saying; 5. Giving; 6. Going and Coming. — Explanation:

§ 115. BEING.

1. The spoken language, which leaves the use of *Nari*, to be, to the book-language, instead of it uses 1. *Masi* (§ 101); 2. *Ari* (§ 96); *Ari-masi* (§ 101); 3. *Ori*, *Ori-masi* (§ 97); 4. *Gozari*, *Gozari-masi* (p. 263 Rem.); 5. *Soro* (§ 102); 6. *Fanberi* and 7. *Moosi*.

6. *Fanberi* 伺, *u*, *Famberi* 伺, *u*, ハヅベリ. ハベリ, of old ハムヘリ, means wait upon (侍. 陪), stay or be somewhere (在), it is expressed in the epistolary style by 候 (wait upon), and declared as equivalent to *Samuravi*, *Sorai* (§ 102). *A. B. sa-uni fanberite* (左* 右* = 侍^レリ^テ) *mdtsúri-koto wo tori-okonávu*, (the Ministers) A. and B. taking the places right and left (of the sovereign), carry on the affairs of government. — *Yumiva Zin-dai yori fanberi*, the bow has existed from the time of the gods. Compare page 230 line 3 from the bottom.

7. *Mqusi* 伺, *u*, △ *Moosi* 伺. 伺. 伺. 伺. 1. to show oneself respectful; 2. 申, to mention. The way in which this word is used, requires the distinction of its two significations, although no attention is paid to it, by the Japanese, who use but one Chinese sign (申) for both.

In the former signification, as definitive or as defined part of a compound verb also, it qualifies the action as submissive, respectful: *Mqusi-uke* is to receive respectfully; *Uke-mqusi* on receiving to show oneself submissive. The

1) *Nippon o-dai úsi-ran*.

2) *Ibid*.

root *Mqu* seems to be the same as occurs in *Mqu-k*i, *uru* (來朝), to come to court in solemn procession, *Mesi-mquko-* (not *ka*) *simu* (召來), to send for a person to court, and in *Mairi*, to make a solemn entry. Japanese philologists think that this *Mausi*, placed after the root of a verb, frequently passes into *Masi*" (§ 101) ¹⁾.

Yamato Takeno Mikoto Ise Dai-zin-Guu yori fou-kenwo mqusi-ukete, Surugá no kuni made yuki-tamquu ²⁾, prince Yamato Take receives respectfully from the temple of the Great Spirit at Ise the precious sword and departs to the country of Suruga. — Δ *Kaki-tome-mqusu bekiya* (書留可申), if I shall take a note of it? — *Sa-yqu naraba O wakare moosi-* (= *masi*) *masu*, as it is so, I take respectful leave of you; the ordinary expression for our: Farewell! — *Ori wo motte On tsikadzükini nari-mousi-taku-zon-zite, tada ima-made yen-in mqusi soro*, wishing for an opportunity humbly to come in contact with you, I have only delayed it till now. — Δ *O fanási-mousi-soro fütó wo mi-mousi soro*, I see the man of whom you speak.

§ 116. DOING is expressed by

1. *Si*i, *u*, *uru*, to do (§ 103), *Si-mas*i, *u*, to be doing (§ 101).
2. *Itási*i, *u*, *Itási-más*i, *u*, to accomplish (p. 284 *Rem.*), more stately than *Si*.
3. *Asobas*i, *u*, the causative form ³⁾ of *Asob*i, *u* (遊^レ), to play, to be amused (*Saru yedani asobu*, the ape is playing among the branches), and further the honorary passive *Asobasar*e, *uru* (被^レ遊^ル), to take pleasure in any occupation, are used both for the qualification of what persons of rank do. See page 237 line 5.

Δ *Go ki-gen yoku asobasi-soro*, His Honor's disposition (cast of mind) is good. — *Korewo obosimesi asobasi-soro*, Your Honor means this. — *Kono fooye On-ide aso-*
 遊^レ 出^ル 此^コ *basaru beku soro*, literally: may your outgoing be to this
 候^コ 可^カ 方^ハ *side, for: please come to my house. — O noki asobasare!*
 被^レ 遊^ル 申^ス *please to go back (or out of the way)!*

1) *MASU* go-bini tsükete iwawa ofoku *MAUSU* no riyaku nari. — *Wa-gun Siwori*, under *Masu*.

2) *Yamato nen dai*. I. 22. v.

3) According to the *Wa-gun Siwori*, *Asobasu* is a contraction of 遊^レ 坐^ス, *Asobi-masu*. — „*Inisiye yori*,” so it adds, „*Ki-nin koto wo nasaruru wo kaku iweri*,” it is an old custom to designate by this word the doing of noble persons.

§ 117. SEEING and SHOWING.

1. **MI**, **MITE**, **MIRU** (§ 99 n°. 34), to see. — *Sinawo miru koto wa deki-masūka?* can I see your goods? ¹⁾. — *Wadkūsiwa kāsūkāni fūndwo mi-masu*, I see ships in the distance. Do they say for it really in Yédo *Watakusiwa kas'kani funega mie-masu* or *mieru*? i. e. I — the ship comes in view.

2. **MIS**e, **eru**, to show. — *Bun-kowo O mise!* ²⁾, let me see a desk, or in the more round-about language of Miyako: *Bun-kowo Go ken* (御^マ見^ミ) *se kudasare masē*.

3. **Fai**- (**Hai**-) **ken**, 拜^イ見^ミ, to look on with respect, with interest. — *Korewo fai-ken itāsi-masu*, or *fai-ken tsūkamdātāsi-soro*, I have the honor to see it

4. **O meni kak**e, **eru**, 向^ム目^メ掛^ケ, = to bring a thing under Your Honor's notice, to show a thing .. — *Naniwo O meni kake-masoo ka?* ³⁾, what shall I show Your Honor?

5. **O meni kakar**i, **u**, = to appear before His or Your Honor's eyes. — *Miyoo-nitsi O meni kakari-masoo* ⁴⁾, = to morrow I shall come under your notice, I shall let myself be seen by you, I shall call upon you. — *Tadaima fazimete O meni kakari masita* ⁵⁾, it is for the first time that I come under your notice, = it is for the first time that I have the honor to see you.

6. **Go-ran** (御^マ覽^{ラン}), the glance of a noble person.

Go-ran-si, **u**, **uru**, to honor with a glance. — *Ten-woguno on fava sou-ziygu wo ik-ken Go-ran-* (—¹⁾ 見^ミ御^マ覽^{ラン}) *zite, kokoro yoku, waravi-tamavu* ⁶⁾, the mother of the emperor, at the first glance upon the prior, becomes glad of heart and smiles.

In the familiar style of speaking and writing the speaker applies *Go-ran* to his equals, to show them respect. — *Korewo Go-ran-zerare*, or *Go-ran nasare*, please look at this. — *Naniwo Go-ran nasārūka?* ⁷⁾, what are you looking at, what do you wish to see? the shopkeeper asks his customer. — *Nanide gozari-masūka? itte Go-ran nasare*, go and see what it is.

§ 118. SAYING. The idea of saying is expressed by

1. **IV**i, **u**, **II**i, **u** (云^ク), **Ii-mas**i, **u**. — *Anatano O nawa nanito ii-masuka?* what is your name? — *Watakusino nawa ... to ii-masu* ⁸⁾, my name is ...

1) *Shopping-Dialogues*, p. 23.

5) R. BROWN, *Coll.* N°. 1048.

7) *Shopping-Dialogues*, p. 1.

2) *Ibid.* p. 2.

6) *Nippon o-dai itai-ran.* II. 15 v.

8) *Ibid.* p. 19.

3) *Ibid.* p. 1.

4) *Ibid.* p. 18.

2. **Nori-tamav**)i, u, to order, when speaking of the master (see § 107, p. 299 l. 15).

3. **Osiy**)e, u, **uru**, 教_レ _レ, pron. *ōsity*)e, u, *ārā*, to teach, to communicate a thing (*fitoni kotowo*) to a person by teaching, places him who makes the communication above him, who receives it. — *Wareni* (not *warewo*) *osiyeyo* (教_レ 我_レ), = teach me or communicate to me, sounds modest; *Anātani osiye-māsu*, = I teach you or communicate to you, is considered presumptuous. — *Tamini takahēsi uyuru kotowo osiyesimu*¹⁾, (emperor Schin-nung) has the people taught ploughing and sowing.

4. **Oōs**)e, **uru**, 仰_レ, to charge (*fitowo kotoni*, a person with anything), see § 87 n°. 25. Thence the passive *Oōserar*)e, **uru**, 被_レ 仰_レ, to be charged, instructed. To a superior one says: *△ Anatawa sono toorini ooserare-mas'taka?* have you spoken so? to an inferior: *Omae sono toorini ittaka?* — *Oose-tsūk*)e, **uru** (仰 付), speak to, to address. Thence the honorary passive *Oōse-tsūkerar*)e, **uru**, 被 仰 付. — *Nipponye to-kaiwomo oose-tsukeraruru aida*, as or since (s. § 129, n°. 46) We (the sovereign speaks) have given orders to sail to Japan. — *△ Tono-sama korewo oose-tsukerareta*, the master has said this to us, or charged us with it.

5. **Kikas**)e, **eru**, = *Kikasime*, to make people hear, from *Kiki*, to hear. — *Ano O katani O kiki nasaré*, learn from him, ask him. — *Kikasime*, old-Jap. *Kikame!* 令_レ 聞_カ, let me hear! tell me! speaking to a nobleman. — *Watakusini O kikase nasare!* let me hear! tell me. — *Watakusini O kikase nasaru kotoga deki-māsūka?* can you tell it me? — *Fūtōno kokōroyeni naru koto wo ii kikaseru koto*, to tell that which tends to the interest of others.

Kikō-sim)e, **uru**, 使_レ 聞_カ, to let hear.

Kikosimes)i, u, 聞_カ 召_ス, to let hear, inform.

6. **Maus**)i, u, マウシ, *△ Moos*)i, u, to speak respectfully to one's superior, to mention, declare; expressed ideographically by 云. 曰. 申. 白. 謁. 啓. 告. 奏. 言.²⁾ It has the definition of what is said as an Accusative, and, if it is a Substantive objective phrase, this with the particle *to* before it, whereas the more distant object, to whom or where one mentions, as Dative or Local

¹⁾ *Jap. Encycl.* vol. 103. l r.

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Wa-gun Sivoori under *Mausu*.

precedes. — *Tsubusani sono kotowo mausi-soro*, I mention this minutely. — *Žoo-
teini mausu*, 告_コ上_シ帝_{ミカド}, to speak to God. — *Buts'ni mausite mau-
saku*¹⁾, 白佛言, = as he speaking to Buddha says. — *Mausi-tamavakuva*,
奏_{ソウ}言_{コト}²⁾; as (the prince to the emperor) says. — *Nagaku Nipponno
yatetiko to narite, midzūki-monowo sadzuku besi to maosu*, he declares that he will
always be the servant of Japan, and pay tribute. — *△ Sorewa Nippon dewa
nanito moosi-mastika?*³⁾, what is this called in Japan?

If *Mausi* is used as a root, on which another verb is grafted, it is expressed
thereby, that the action is confined to the speaking or saying, e. g. *Sadame*,
to define; *Mausi-sadame*, = *ivi-sadame*, to define with words; *Age*, to raise; *Mausi-
age*, *uru*, 申上, = to say towards above, to communicate to a superior;
Moosi-ire, 申入, proposition to one's equal. — *Nandziye* (or *Nandzini*) *šo-kanwo
motte moosi-ire-soro*, I have the honor to inform you by letter. — *Yaku-ninye
mausi-tassu-besi*, notice shall be given of it to the officers.

If *Mausi* is grafted on the root of a verb it stands for *Mas*); *u*, 申, § 101.
Age-mausu or *Age-mausi soro* (上申候) of the epistolary style is the same
as *Ago-masu*, to offer, of the colloquial. See Addenda n^o. VI.

§ 119. GIVING.

1. As from courtesy the speaker places the person addressed above him, even
if he is his equal, he qualifies his own giving as an upward movement, and
the giving of another as a downward one: he uses *Age*, *uru*, to reach up-
wards, in opposition to the honorary passive *Kudasar*, *uru*, to be let down
from on high, to descend (page 243 line 22), and since from this distinction
it appears who gives, the speaker or the person spoken to, the express mention
of a pronoun in connection with these and similar verbs is superfluous, as
the following examples show:

*△ Dai-kinwo age-masū kara, uke-tori-gakiwo kūdāsare*⁴⁾, after I have paid
you the price give me a receipt. — *Dai-kinwa agerarenū* (or *agerare-masēnū*⁵⁾,
= the price will not be reached upward to you by me, = I will not pay the price. —
*Dai-kinwa tadātma kūdāsuruka?*⁶⁾, will you give me the money for the goods
immediately? — *Tadātma kūdāsuru koto wa deki-masenuka?*⁷⁾, cannot you give (it)

1) *Mausaku*, see § 107.

2) *Nippon-ki*. Vol. VII. 14 r.

3) R. BROWN, *Coll.* N^o 366.

4) *Shopping-dialogues*, p. 14.

5) *Ibid.* p. 13.

6) *Ibid.* p. 13.

7) *Ibid.* p. 13.

me immediately? — *Anata-sama yori kudasareta kane itsi-pu mo tsukaiva itási-masentā*, of the money given by Your Honor — it is a Japanese grisette who writes it — I have not yet spent one *bu*.

2. *Sasá*g)e, *uru*, (from *Sasi*, to show, and *Age*, to raise), 掀. 捧. 擎, holding a thing up, to present to a person in a higher station.

Sinrano tsūkai N.N. kitatte mitsūkiwo saságū ¹⁾, N.N., ambassador of Sinra comes and solemnly offers presents (to the emperor). — *Tanbano kuni yori kūrōki kitsūnewo sasāgu* ²⁾, a black fox from the country of Tanba is offered (to the emperor).

3. *Kudasare*, joined to the root or to the gerund of a verb, characterizes the action as one proceeding from the person spoken to. It sounds more courtly than *Nasare* (§ 100. IV. 5).

O kai kudasare (vulgo *kudasai*), or *kudasare-nase*, or *O kai nasare!* please to buy. — The chapman: *San-byakume de kudasare!* 三^三百^百目^目出^出下^下 ³⁾, please to pay 30 taels! The buyer: *Ni-byákūme de agemašoo*, I will give you 20 taels. — *Doozo mioo-nitsi O ide* (御^御出^出) *kudasare!* please to come to-morrow! — *Teikadzukini O nari* (御^御成^成) *kudasare!* ⁴⁾, please to approach him, = allow me to present him to you. — *O kamai kudasaruna* ⁵⁾, take no pains. — *Mo sūkōsi ne-mashte kudasare* ⁶⁾, please to set the price somewhat higher. — *Gok' yastūku-site kudasaru narā, nokorāzu kai-mašoo* ⁷⁾, if you give it as cheap as possible, I will buy all.

Remark. For *Kudar*i, see § 87 N°. 10.

4. *Tsūk*e, *uru*, 付^付, to add to, expresses the idea of giving, without any boast. In *△ O tsūké nasare!* please give it me! *Tsūke* has reference to the speaker and the honorary passive *Nasare* to the person spoken to.

5. *Torásim*e, *uru*, also *Torás*e, *uru*. That the expression: "to give order to take" places the person ordered beneath the one who orders is self-evident. —

ヲ^ヲレ^レ百^百ヒ^ヒ *Fyak-kwanni zin, gi rei, tsi, sinno fudawo torasimete monowo*
 礼^レ智^チ官^官 *tamavā* ⁸⁾, the emperor orders the assembled officers to take
 物^物信^信仁^仁 tablets, on which one of the words humanity, justice etc. is
 賜^賜札^札義^義 written and thereby bestows gifts.

1) *Yamato nen-dai*. III. 3 v.

2) *Ibid.* III. 4 r.

3) *Shopping-Dialogues*, p. 38.

4) *Shopping-Dialogues*, p. 19.

5) *Ibid.* p. 21.

6) *Ibid.* p. 38.

7) *Ibid.* p. 36.

8) *Yamato nen-dai*. III. 6 v.

6. Yar^レi, u, 遣^レひ, to cast, throw, send (*fitoni monowo*, to send a thing to some one); it humbles the receiver. — *Tsukaiwo O yari nasare*, please send me a message. — *Kono mononi kane itsipu yare!* give that person one *bu!*

§ 120. GOING and COMING are expressed by

1. Mair^レi, u, solemn entry, to enter (a palace or temple) in solemn procession. 参. 参. 詣. 入. 参^レ入. 参^レ納. From *Mai*, *Mau*, to walk in procession, to hold a stately procession, and *ir*i, u, to enter. The definition: whither one goes or where one enters, precedes, characterized by *ye*, *ve* or *ni*.

*Ten-mu unadzuite O-maeve mairu*¹⁾, prince Ten-mu, yielding, waits upon His Highness (the Mikado). — *Kau-raimo.. Go tsin* (御^マ陳^チ) *ni mairite fei-fuk^レ su* (平^ヘ伏^フ)²⁾, also they of Corea come into the imperial camp and submit themselves.

In the familiar style of speaking and writing *Mairi* is used instead of *Ki-tari*, to come, if one's own coming to the person spoken to is meant, even if one is on an equality with him. If the pronoun of the first person is wanting, by *Mairi* it is indicated that the speaker means his own coming to the person spoken to. — Δ *Wat^レksa sinawo mini* (or *kai-mononi*) *maitta* (来^キマ^マ), I have come to you to look at (or to buy) goods. — Δ *Wat^レksa kono fit^レwo tsurete maitta*, I have brought this man with me. (*Shopping-Dial.* 18). — Δ *Firu-maye niwa mairi ye* (行^キ得^デ) *mas^レen^レ*, I cannot come before noon. (*Sh.-Dial.* 17).

2. Mairar^レe, uru, if it occurs, is used by the speaker, instead of *Mairi*, by way of an honorary passive, from respect towards the person who comes.

3. Mairas^レe, uru, cause to enter solemnly, cause a thing to enter solemnly, i. e. to send a thing to a person in a high station, to offer a thing solemnly. 進. 上. 獻. The giver humbles himself, and raises the receiver.

4. Mairasar^レe, uru vulg. *Marase*, (passive of *Mairasi*), to be admitted with solemnity. — An excellent example from *ROBE*. § 105: *S. Joam Baptista Jesu Christoni Baptisma wo sadzuke-mairasareta* or *Sadzuke-tatematsurareta*, S. J. B. was solemnly admitted to the administration of baptism to J. C. — Here by *Mairi* the giver of the baptism is placed beneath the recipient, whereas the passive form *mairasareta* expresses the respect of the speaker towards the giver.

5. Ide, Idsuru (出^デス), to come out of, to appear, and

1) *Nippon o-dai itei-ran*. II. page 4 r.

2) *Yamato nen-dai*. I. 26 v.

6. **Agár)i, u** (上[↑] $\frac{1}{2}$), to come up, rise, are applied only to a person beyond the speaker. The former points to the beginning, the latter to the duration of the action. *Fino úle* is sun-rise, **O ide** (御^{*} 出[↑]), the rising, the appearing of persons beyond the speaker, His or Your coming. — *O ide nasaru* (申[↑] 出[↑] 成), = Your or His rise takes place, i. e. you or he comes. — *Yokū O ide nasare*, or *nasare-mase*, or, abbreviated, *Yoku O úle!* = be welcome! — *O úle nasarei kasi!* oh that he came! — *Dokoni O ide nasarāka?* whither are you going? — Δ *Kono mitsiwo O ide nasare-mase*, go this way. — *Idzuku ye* (or *Idzuku yori*) *O ide nasare-masu?* whither are you going (or whence are you coming)? — *Watákusi to isšoni* (—[↓] 所[↓] $\frac{2}{3}$ =) *O ide nasare-mase*, go with me.

O úle also takes the place of the auxiliary verb *Ari, Ori* or *Iri* (§ 96, 97, 98), in connection with a precedent gerund. — *Tasikáni širšté (štte) O ide nasare-misāka?* ¹⁾, do you, or does he know it certainly? — *O kiwo tsūkete, mite O ide nasare!* ²⁾, fix your attention on it and see! — *Atsirani matte O ide nasare!* ³⁾, wait there! — *Akariwo motte O ide nasare*, bring a light. — *O agári* (御^{*} 上[↑] $\frac{1}{2}$) *nasare*, i. e. may your coming take place, says a merchant for: come in! (*Sh.-Dialogues* 1).

Taken in an ample sense, by another's coming the speaker understands a meeting, a concession to the speaker's wish, e. g.: *Sakewo age-māšooka?* may I offer you sake? — *Ari gátoo*, no I thank you. — *Nazeni O agari nasaránū ká?* = why do you not rise? for: why don't you concede, — why do you refuse? (*Shopping-Dialogues* 21).

Agarasar)e, u, uru, to be raised, from *Agarasi*, to make rise, and this from *Agari*, to rise. The passive form, for honor's sake used in deference instead of *Agari*; also **Agaraserar)e, uru**.

7. **Makár)i, u**, evidently a continuative verb and as I think derived from *Mak)i, u*, = to leave off (§ 106), means a continual leaving off of work, i. e. to have furlough (Hd. *Urlaub*) or vacation, to be out of service for a time; to go on furlough ⁴⁾. It was formerly used for people in service, who left the capital to go elsewhere for a time, on a visit. It is expressed by 罷.退.往.去. 辞.向.至.就, and must be distinguished from *Makar)e, eru*, to be sent away, the pass. of *Mak)i, u*.

1) R. BROWN, *Coll. Jap.* No. 14.

2) Ibid. No. 34.

3) Ibid. No. 36.

4) *MAKARU to wa koto sumite sono ba wo sirizoku koto nari.*

日^{イハ} 倭姫命^{ヤマトヒメノミコト} 辞^{ハヤシ} 于^ニ Yamáto fime mikoto ni makari-mousi-tamavite ivaku ¹⁾, (prince Yamáto take) paying a visit to (the priestess) Yamáto fime (at Ise) says ... — Δ Watakusiwa omaeno katani makargu, or makari-ma^{bo}o, I shall come and visit you.

When the chapman says: *Sono ne de wa makári-masénä*, = for that price I will not come to you, he declares that he is not willing to sell for that price. — *Aru tokóroni makári-aru*, to be somewhere on leave, to be somewhere; to be there for a time, but not definitely. — *Bu-zini makári ari-masü*, = he finds himself for a time at ease, it is well with him. — That *Makari* is, at the same time used for "to die" will, our derivation considered, not appear strange.

Placed before another verb it seems to unite with it the idea "of furlough, on a visit only for a time." — *Mioo-nisi makári idzu besi*, possibly I may just call on you to-morrow. — *Makari* therefore indicates discretion, politeness.

8. *Tsiká-dzükü*, u, 近^{チカ} ²⁾, to come into the neighbourhood. — *Füru tomosiini tsiká-dzuku*, the night moth comes in contact with the lamp-light. Thence *Tsiká-dzüki*, an acquaintance, one known. — *O tsikádzükini nari-masü*, I become your acquaintance, I make acquaintance with you. — *O tsikádzükini nari-masite yorokobi-masü*, it is agreeable to me to have become acquainted with you.

The going out of the Mikado is called *Mi-yuki-sü*, u, uru, or 行^{ユキ} 幸^ス *Gigo-ggo-sü*, u, uru, or *Gigo-ggo-ari*, = to spread happiness in going; on the other hand the going out of the Tai-kun was expressed by 御^ミ 成^{ナリ} *O nari*.

Ten-wau N. kunini gigu-ggu-su ³⁾, the emperor repairs to the country of N. — *Ten-tsi Ten-wgu aru-toki yama-sinaye gigu-ggu arite, kaheri tamavászü. Tenni nobori tamavu ni ya?* ³⁾, the emperor Ten-tsi once went into the mountains and did not return. Should he have gone to Heaven?

1) *Nippon-ki* VII. 16. r.2) *Nippon o-dai itsi-ran*. II. 10. r.3) *Ibid.* II. 4 v.

CHAPTER VIII

CONJUNCTIONS.

§ 121. As the relation indicated by conjunctions, in which propositions stand to one another, is either a coördination or a subordination, Grammar distinguishes coördinative and subordinative conjunctions. Consequently we arrange the Japanese conjunctions as follows:

A. COÖRDINATIVE CONJUNCTIONS.

I. Copulative conj.	II. Disjunctive conj.	III. Adversative conj.
1. Mo, ..mó, ..mó.	7. Artiva.	11. Mottomo. [tera.
2. Mata, ..mo mata.	8. Matava.	12. Nagára, Na (Nga), Ga-
3. Katsu, Katsu va.	9. ..ka, ..ka.	13. Síkasi-nagára, Síkasi.
4. Oyobi.	10. ..ya, ..ya.	Sava-ive.
5. Narabi ni.	..yara, yaran.	14. Sari- (San-) nagára.
6. Kanete.		15. Yavari.
IV. Conclusive conj.	V. Explanatory conj.	
16. Kono-yúéni. Sore-kara. Koreni yotte.	21. Kedási.	
17. Sorede, Soredewa, Soo wa.	22. Tadási.	
18. Sosíte, Sogote.	23. Anzuruní.	
19. Sáte.		
20. Sunavatsi.		

B. SUBORDINATIVE CONJ., GOVERNING THE ADVERBIAL PROPOSITION THAT PRECEDES.

I. Conjunctions of place and time.

24. Tokóro, Bašo.	27. Setsu.	31. Ma-ma.	35. Notsí.
25. Tokóroni,	28. Migiri.	32. Avida. Aida.	36. Yori.
△ Tokórode.	29. Utsí, Hodo.	33. Uyé.	37. Kara, ..noni.
26. Toki.	30. Ma.	34. Mave, Mayé.	38. Made.

II. Conjunctions of quality and manner.

a. *Comparative,*b. *Proportional conj.*

39. Toóriní.	40. Yəuni, Gani.	41. Gotó)si, ki, ku.	42. Fodo, Fedoni.
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III. Conjunctions of causality,

a. *used in the notice of an actual cause.*

43. Yuéni.	44. Kara.	45. Niyotte, Aida, Tsuki, Tsuite.
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b. *Conjunctions used in the notice of a possible, i. e. a future and thus an uncertain cause (Conditional conjunctions).*

46. Naraba, Nara, in connection with Mosikúvá, Mosiva, Mosi.
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IV. Conjunctions of the purpose.

47. Taméni.	48. Tote.
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V. Conjunctions of concession.

49. ..mo.	52. ..Yédomó.	55. Síkamo.
50. ..tomo.	53. Síkaredomo, Saredomo.	56. Somo-somo.
51. ..domo.	54. Soredemo.	57. Mamayo.

The relative comparative of propositions. 58. ..yoriva mustro.

Explanation.

A. COÖRDINATIVE CONJUNCTIONS.

I. Copulative or coördinative conjunctions.

§ 122. 1. ..mo, 亦^c, adverbial suffix, = too, also, Lat. *que, quoque*, characterizes the word which precedes, either subject or object of the proposition, as added to, or made equivalent, to another subject or object already mentioned.

Kore, this: *Koremó*, this too, even this.

Korewo, this, him; *Korewomó*, him too.

As suffix to an interrogative pronoun it contains all that is included in the interrogative, as individuals together. — *Dare*, = who? (Lat. *quis*?) — *Dareinó*, = whoever (Lat. *quisque*). See page 102.

It characterizes the concessive proposition. See § 131 n°. 50.

..mó, ..mó, = both.. and.., as well.. as also.., not alone or not only, but also.. — *Kazé mó namimó 'sidzūmarázu*, = both wind and waves do not abate, = neither wind nor waves become still. —

ツリマフ トモイヘリ 武王 扇ハ舞ヲリマフ *Avugi* (△ *Oogi*) *va*, *Ziyun tsukuri-tamávu to mó mata Bu-wau tsukuri-tamávu to mó iveri*¹⁾, = concerning the fan, it is said that (to) Schun has made it, as also that (to) Wü-wang has made it.

2. *Mata*, 又 亦, = twig, something that is double; as adverbial conjunction = too, and, moreover (*sono ūyē*), likewise, or also, unites both coördinate names, and equivalent propositions, and refers to the word or proposition, that follows it. — *Anátano kinū-mono mata momen-mono it-tanno naga fabawa ikūra ari-másüká?*²⁾, what is the length (and) breath of one piece of your silk- and cotton-goods? — *Ke-oriwa kane-žak mata kenwo motsii-másü*³⁾, for woolen goods the iron foot is used as also the *ken* (an ell of 6 feet).

Mata (亦) refers to the predicate in propositions like:

不亦説乎 學而時習之 *Manánde tokini korewo narau mata yorókobasikarázuya?*⁴⁾, to learn a thing (and) practise it continually, is this not agreeable too? ..mó *mata*, = likewise. If the subject as well as the predicate of a proposition is made equivalent to the subject and predicate of a precedent proposition, the sameness of the subject is expressed by the suffix *mo*, and that of the predicate by the adv. *mata* (亦); thence the formula ..mo *mata*..

Kono fütá fasirano kamimó mata... *mi-miwo káküsi tamáiki*, also (*mo*) both these gods kept themselves likewise (*mata*) concealed. Compare page 225.

At the beginning of a proposition *Mata* points to the equality of its contents with that expressed in the preceding proposition. — *Mata* (又) *anátano fooni sa-too ari-másü nará, sorewo kai-mášoo*⁵⁾, = and if you have sugar, I will buy it.

1) *Kasira-gaki*. VIII. 2. r.

2) *Shopping-Dialogues*, p. 33.

3) *Ibid*. p. 26.

4) *Lun-ya*, Cap. 1.

5) „ „ p. 40.

3. *Kátstü*, 且多, isolated by *va* or *wa* also *Kátstüvá*, *Kátstüwá*, = and also, moreover, Lat. *quoque*, continuative conj., characterizes the proposition or the part of the proposition that follows it, as an addition to the precedent clause.

親シ親シ且多商多賣多, *Kon-sin kátsu šoo-bai*¹⁾, friendship and trade.
有シ耻多且多格多, *Fadzi arite kátstü itáru*²⁾, people grow ashamed and come to perfection.

Kátstü matá, 且亦, moreover also, than so much the more.

Kátstü-kátstü, = moreover and moreover, all and all.

4. *Oyóbi*, 及³⁾, = reach to, as conj. to and with, inclusive, unites two objects removed from each other, comprising the series of similar things between them. It is a synonym of *..ni itáru made* or *..yuki-tsúkite*, = coming to..., and of *Mademó*. (See § 62. n°. 26).

The stipulation that Japan shall appoint consuls and commercial agents abroad, is expressed in the Treaty of 1858, Art. I al. 4, by:

諸多取多締多ノ役多人シ及多賀多易多處多置多役多人シ任多ベシ.

5. *Narabini*, 並⁴⁾, besides, also, from *Narab*i, u, to place oneself next, joins substantives and propositions. — *Morokosi narabini Ban-goni dzuu-suru mono*, a person versed in the Chinese as also in foreign languages. — *Nipponno kome narabini Nipponno mugi*⁵⁾, Japanese rice and Japanese wheat.

At the beginning of a proposition *Narabini* is met with e. g. in Art. VII al. 2 of the said Treaty, containing the stipulation: "And these buildings shall not be injured," after the building of churches is conceded in the previous proposition.

6. *Kanete*, 兼⁶⁾而⁷⁾. 兼⁸⁾, at the same time, gerund of *Kane*, to take with or together, to comprehend, comprise, embrace, characterizes an apposition. — *N.N., Bungono kami kanete Nagasaki Go-Bu-gioo*, N.N., prince of Bungo and governor of Nagasaki.

II. Disjunctive conjunctions,

between propositions that reciprocally exclude or may supersede each other.

§ 123. 7. *Artíva*, *Artíwa*, 或⁹⁾, contr. of *áru ívu va*, = as someone says⁴⁾, separates, with the signification of or, or also, substantives and propositions

1) Netherl.-Jap. Treaty of 1858, in the beginning.

2) *Lan-yu*, II. 3.

3) Treaty. II. 19.

4) アルイハ有人ノ略ナルベシ又一ニ謂フ義ニ. *Wa-gum Siwoot*, under *Arwisa*.

which may take the place of each other. — *Kono figiri aruwa sono i-zen nitemo*¹⁾, at this date or earlier.

Aruwa repeated has the power of exclusion. — *Aruwa kono figiri, aruwa sono i-zen*, either at this date, or earlier.

7. *Matava*, *Matawa*, the *mata* isolated by *va*, = or also, then well. The »or» in »consul or consular agent» is expressed in the Treaty Art. I. al. 2 by 又^{マタ}ハ, *matava*. — 日^{ニッポン}本^キ貴^{クワン}官^{クワン}又^{マタ}ハ委^イ任^ニノ役^ノ多^タ人^ニ, *Nippon ki-kwan matava i-ninno yaku-nin*²⁾, Japanese officers of rank or also commissioners. — *Anda wa Egeres mata va Oran-mo-ziwo O kaki ka?*, do you write English or Dutch?

9. ..*ka*, 歟^カ. 耶^ヤ. 乎^フ, as suffix and pronounced with emphasis, original characteristic of the direct question; e. g.: *Futóka?* a man? *Arúka?* is there? *Ari!* there is!

In alternative propositions repeated as a suffix, ..*ka*, ..*ka*, takes the place of our disjunctive either..., or..., Germ. *entweder...*, *oder...* — *Yamaka? Kumoka? toóká-site siru-koto nasi*, = whether mountain? or cloud? being far off I cannot know it. — *Soreka aránúka?* (是耶非耶), it is so, it is not so? — Δ *Sore ka, koreka koi to iye!* tell that or this (one or the other) to come!⁴⁾.

Remark. In my opinion, *ka* gets its disjunctive power from its original quality of an interrogative particle. *Sore* and *kore* are thus characterized by *ka* as undetermined points of interrogation. Besides the alternative question: is it so or not? is expressed by two coördinate questions, of which one as well as the other closes with the interrogative particle *ka*, thus *Sa-yoo de ári-másúka? Sa-yoo de ari-masénúka?* = is it so? is it not so? The question: Is it silk or woolen stuff? sounds in the spoken language: *Kinu-monode ári-másúká? ke-oride ári-másúka?*⁵⁾ = is it silk stuff? is it woolen stuff? If this alternative question is put, without any modification, dependent on the subsequent *to ómóu* (= to think that), or of *to totu* (= ask if), the expression is obtained: to think that, or ask if it is silk or woolen stuff. Thus, when ..*ka*, ..*ka* answers to our dis-

1) Treaty. XI. 1.

2) Ibid. IX. 6.

3) *Shopping-Dialogues*, p. 14. The original has *O kaki ka* for *O kaki-másúka*.

4) Compare COLLADO, p. 59 line 7 from the bottom. „*Pedro ca Iuan ca coi to iye*, dic quod veniat Petrus vel Joannes.”

5) *Shopping-Dialogues*, p. 16.

junctive either..., or..., it is because the questions themselves are disjunctive or alternative.

Since *Obkata* means »for the most part, in general" (see page 175 n^o. 44), *Obkata sayoode gozôri-maôo*, *obkata sayoode gozôri-mâsû-mai* of course also means »In general it may be so, in general it may not be so," for which we are used to say: »It may be so, in general, or it may not." Consequently the disjunctive character in those two propositions is not expressed by *Obkata*, but by the mere antithesis of the propositions themselves ¹⁾.

10. ..*ya*, ヲ, disjunctive but not exclusive suffix ²⁾, = or, and, Lat. *vel*, *sive*, *et*; — *Taya sonova fûrubitâri*, garden or (and) field has become old, in the spoken language: *Taya sonoga fûrubita*. — *Dzu-kinyâ kâsawo nuku*, to take off kerchief or (and) hat. — *Sibayâ ôdôrowo motte sêkiwo tsûkûru*, to make mats of underwood or thorns. — *Fandâyâ warûu koye*, noises of talking and laughing.

Also *ya* is, just as *ka*, properly the closing particle of a question, it may be simple or disjunctive, and as that about which a question is put, is uncertain, this particle is also called *ivayuru utagainoya*, i. e. the so called *ya* of uncertainty. — *Ano fîtowâ kitârûyâ?* is he coming? — *Sikârûyâ, inayâ?* is it so or not? — *Mikado fei-anni mâsûyâ? inayâ?* ³⁾, = is the Mikado at his ease or not? = how does the Mikado?

Asa yuvuni " *oyani kau-kau* (孝多行多) " *uru fîtowâ*

Kamiya Fotokeno " *megumi aru besi*.

He who early and late does his duty towards his parents,
Shall have the grace of the gods and of Buddha.

Yara, properly *Yaran*, = *Ya*+*aran*, = if there shall be? — ..*samaga kurude aru yara*, *wâtakusiwa utaggute ôrû*, I doubt if Mr. N. will come. — *Idzureno koto yara sirarezu*, it is not known what matter it is. — Δ *Fîtô yara tsiku-ôo yara siranu* ⁴⁾, whether it is a man or a brute — I do not know.

III. Adversative conjunctions.

§ 124. 11. *Mottomo* (improperly expressed by 尤^{モトモ}), though, although, adversative or properly concessive conjunction, originally *Môttemô*

1) Compare R. BROWN, *Coll. Jap.* LV. line 5 from the bottom.

2) 言^{コト}之^ノ間^マ也^ヤ. *Wagun Sincori*, under *Ya*.

3) *Nippon-ki*. XXVI. 9.

4) Borrowed from COLLADO, pag. 60.

(以^{モトモ}モ), = with (this) also, modified for vocal harmony *Mottomo*, is put, in my opinion, elliptically for *Sorewo môttemô*, = with all this . . , though, on the other hand. An example:

引^{ヒキ}ハ差^{サシ}構^{カマヒ}ス事^{コト}モ 尤^{モトモ}外^{ガイ}國^{コク}人^{ジン}互^{タビタビ}ノ取^{トリ} 彼^カ所^{ショ}ノ外^{ガイ}賣^ウベカラス 軍^{イクサ}用^{ヨウ}ノ諸^{ショ}物^{モノ}ハ日本^{ニッポン} *Gun-yoono šo-butava Nippon yaktū-šono fokāve urū-be-karāzū. Mottomo gwai-koku-zin tagaino tori-fikiva sasi-kamai-arū koto nasi*¹⁾, munitions of war may be sold to the Japanese government exclusively. That foreigners take such from one another will not, however be noticed. — By *Motte* as it appears from this example, the contents of the previous proposition are resumed whereas the suffix *mo* stamps them as

conceded. That the proposition following *Mottomo* contains an antithesis, is the logical consequence of the concessive character of the previous proposition. Compare § 74. The Japanese are accustomed not to distinguish the conjunction *Mottomo* from the adverb *Mottomo*, according to the old manner of writing properly *Môtomô* and ideographically expressed by 最 or 尤, = "utmost, by eminence" (see page 134) and also express the conjunction *Mottomo* by the character 尤, by which it has become a stumbling-block for many a translator. As a proof it is necessary to cite the official Dutch translation of the above mentioned article: "Oorlogsbehoefden zullen alleen aan de Japansche regeering verkocht worden EN om dezelve aan vreemde natiën te verkoopen is buiten deze bepaling." — Of another article²⁾ also, in which the description of the tedious manner of examining goods is followed by: 尤取調方格多外^{モトモ}時^{トキ}日^{ニチ}ヲ費^{ツケ}カバレルベシ, i. e. the examination, however, shall take place without any extraordinary waste of time, the Dutch translation drawn up by Japanese interpreters has "EN" (and) instead of however, whence it appears that they, misled by the Chinese character, have misconceived the force of the conjunction *Mottomo*.

Remark. The *Mottomo* occurring in *Go mottomode ari-māshi* (内^{ウチ}ニ理^リモトモ^{モトモ}テ有^{アリ}マス^{マス}), You are right) of the everyday colloquial language, is evidently the adverb used as a substantive, and the phrase, which is elliptical, means: what you have said is incontestable. This expression is, by the by, also con-

1) Treaty. II. 18.

2) Art. III. al. 5 of the *Ki-soku* or Tariff belonging to the Treaty of the 18 Aug. 1859.

3) *Shopping-Dialogues*, p. 13.

nected with a particular shrewd hero of antiquity, one Mr. *Mottomo* (尤), who had applied to himself the name of 道多理", *Doo-ri*, i. e. right, reason¹⁾. We leave this as we find it.

12. *Nagára*, vulg. *Gatera*, abbrev. *Ga*, = in the midst of, whilst, properly a word expressive of relation, arisen by syncope from *Naka gara*, which for the sake of euphony has taken the place of *Naka kara* (自多中), = from the midst, and has a verb in its root- or attributive form before it. *Ne-nagára*, in the midst of sleep, not: as long as one sleeps. *I-nagára uru-mono* is a person who sells, sitting; *Motsi-yukite úrú mono* on the contrary, a hawker. *Umare nagarani sonavareru mono*, something inborn. *Nagára* is to be distinguished from *Nakara* (半多中), = the half. — *Fino nakara*, noon.

If the subsequent proposition is an antithesis to the antecedent, *Nagára* is equivalent to: nevertheless, yet, e. g. *So-fukuwo ki-nagára matsturi-kotowo kiki-tamavü*²⁾, though he wears mourning, yet he attends to affairs of government. — *Kono kuni Dai-Minni tsudzukinagára, kisa arázü*, this country, though it borders on China, has (nevertheless) no elephants. *Arisi-ga*, = *Arisi-nagara*, though there was..

The antithesis is more emphatically expressed by *Nagáramó*.

The spoken language, which contents itself with putting *Ná* in the place of *Náru-dáke* (if possible), also retains simply *ga* (at Yédo *nga*) of *Nagára*, to which the force of but has been justly attributed³⁾. It is put, like *Nagára*, at the end of the concessive proposition. — *Ano O katava kokorozasiwa yorósiu gozari-mas'ta ga, matsigai-mas'ta*⁴⁾, though his intention was good, yet he has made a mistake.

13. *Sikási nagára*, = since it is so, mostly simple *Sikási*, 併⁵⁾, = it is so, exhibits the previous proposition as conceded, and is followed by a sentence containing a statement, which must be of value equal to or more than the antecedent proposition. It is equivalent to: although, though, yet, however nevertheless. — *Sinawo mirü-koto wa deki-másüka?* can I see your goods? — *Deki-másü. Sikási* (併⁵⁾) *kokon te-hon-girega ari-másükara, koréwo Go-ran nasáre*⁶⁾, yes; however as I have patterns here, please see them. — *Oke-gainiva fikage yosi; sikási* (併⁵⁾) *amári samüsava asisi; mottome do-mave dasi-kqu-setsuva,*

1) *Wagun Siwori*, under *Mottomo*.

2) *N. BROWN*, *Coll. Jap.* LV. LXII. 2.

3) *Shopping-Dialogues*, p. 23.

4) *Nippon o-dai itsi-ran*. II. 1 v.

5) *Ibid.* p. 41. N°. 313.

*finatamo yosi*¹⁾, in the breeding (of silkworms) on tubs, shadow is good, but too much cold injurious, however as soon as (the silkworms) are brought out of doors and fed there, sunshine also is good.

14. *Sári-nagára* or *Sán-nagára* (然^{ナリ} + カラ. 雖然, vulgo 乍然), by syncope for *Sikári-nagára*, = since it is so, is put at the beginning of a proposition, which contains an antithesis, and therefore is equivalent to: although it is so, notwithstanding, nevertheless. The antithesis is more decidedly expressed by *Sari-nagáramó* or *Sikási-nagáramó*. — *San-nagára* is phonetically, but not ideographically, indicated by 乍^ナ.

15. *Yavári*, 猶^ナ. 然^{ナリ}. 即^{ナリ}, however, yet, nevertheless, still. — Δ *Nandziga sei-sitemo, sei-sézu tomo, kare va yavari sorewo suru de argu*, whether you forbid him or not, he will do it nevertheless.

IV. Conclusive conjunctions,

preceding the proposition, which expresses a consequence.

§ 225. 16. The adverbial expressions formed with ..*yüéni*, ..*kara* and ..*niyotte*: *Kono yüéni, Karuga yüéni, Sore yüéni*, or also simply with *Yüéni*, therefore.

Sore-kara, Δ *Soreda kara, Soosita kara* vulgo *Soosite kara*, thence, then.

Koreni yótte, Soreni yótte, therefore. *Sikáru^ニni yótte*, or *Sáru^ニni yótte*, since it is so, therefore.

Further elucidation follows in § 129, N°. 43, 44, 45.

17. Δ *Sore de*, 夫^{ナニ} Δ *Sore de wa*, so, thus, then, = *ni yótte*. — Δ *Watákúsi dai-zi na koto wo tássu, sore de O kike!* I communicate an affair of importance, thus listen! — Δ *Soredewa kai-másoo*²⁾, then (as it is so) I will buy it.

Δ *Soo wa*, a contraction of *Sikákuwa, Sikquwa*, so, or in the opinion of Japanese, of 左^ナ 様^{ナリ}, *Sa-yá-u-wa*.

左^ナ 程^{ナリ} ^{1) ナマカリマセヌ}, *Šoo^ワ makári-masénú*³⁾, so I cannot consent to it, so it is not to be done. (For *Makári* compare page 325, line 5.)

18. *Soo-síte*, vulgo *So-síte*, 且^{ナリ}, also 卒^{ナリ} 而^{ナリ}, *Sosste* written, contr. from *Sikqu-síte*, = since it is so, thus, then. See *Shopping-Dial.* page 15. Comp. Δ *Soo si-másoo*, I shal do it.

1) *Yama-mayu kai-foo fi-den.* 1. 1.

2) *Shopping-Dialogues*, p. 10.

3) *Ibid.* p. 3.

19. *Sáte*, *Sátevá*, so, thus, a fusion of *Sikárite*, *Sikatte*, = (this) being so, according to some, also of 左様仕而 *Squ* (*Soo*) *síte*, which as far as the meaning goes, comes to the same thing, placed at the beginning of a proposition, expresses a consequence, even if the idea, from which the consequence flows, is not expressed as in: »So then the day approaches, on which" etc. — *Sáte* is expressed by 扱, sometimes also by 儲.

20. *Sünávátsi*, modified for vocal harmony from *Sundávo-tsi* (正直路), = the right way; adverbially: right, directly (Germ. *geradenwegs*), conjunctively: consequently, is placed at the beginning of the subsequent proposition, which expresses the consequence. It is also used with the power of *videlicet*, to wit. 則[○]知^レ所^ト近^シ先^ニ矣^ハ後^ニ 即^チ乃^チ通^ス便^ニ 即^チ便^ニ.

則[○]知^レ所^ト近^シ先^ニ矣^ハ後^ニ | *Sen-kou-sárú tokóro wó sirebá, sünávátsi mitsi ni tsíkási* ¹⁾, if one knows what precedes and what follows (if one knows the cause and effect), then one is near the path of wisdom. — 安^シ政^ヲ五^ノ年^ヲ即^チ千^ニ八^ノ百^ノ五^ノ十^ノ八^ノ年^ヲ, the 5th year of Ansei, consequently (or viz) the year 1858 ²⁾.

V. Explanatory conjunctions.

§ 226. 21. *Kedási*, 蓋^シ, = namely, for, though, Lat. *nam*, at the beginning of a sentence, which explains the proposition preceding, mostly giving a reason. — *Yun-dzūkawo nigirito iwu. Kedási tana-kokóroni nigiruno tokóro nari*, the hilt of a bow is called *nigiri* (hilt), it is the place at which it is held with the hand though.

The shade of doubt ascribed to *Kedási* by some philological Japanese is with justice, not admitted by others.

22. *Tadási*, 但^シ, = properly, devoid of other definitions, forsooth, is placed at the beginning of a proposition, which explains a preceding assertion by a particular circumstance and generally confines it to that. It is to be distinguished from the adv. *Tada*, = only (see p. 176 n°. 66). — *Yau-ginni hiyaku mai, tadási gulden nari*, European silver two hundred *Mai*, i. e. guilders.

23. *Ansuruni*, 按^テズル^ニ, = in my opinion; Remark, precedes that, which the writer has to remark on the saying or another.

1) *Daí Gaku*, § 3.

2) *Neth.-Jap. Treaty. Art. XI. al. 5.*

B. SUBORDINATE CONJUNCTIONS, THAT GOVERN ADVERBIAL PROPOSITIONS.

I. Conjunctions of place and time.

§ 127. 24. **Tokóro**, 所^{トコロ}, or **Ba-šo**, = place, it answers to our adverbial conjunction of place where (see page 97). — Δ *Anátano sinuru tokórode watá-küsü mata asókoni sini-mášoo*, where thou diest, I too will die" ¹⁾. — *Mina mina nige-sarisi tokóronivá* (or *ba-šonivá*) *fitóri tatte-oru*, alone to remain standing, where all have fled. — *Kavi-tatento omóvu tokórono do-ma* ²⁾, a patch of ground, where people think of breeding (silkworms).

25. **Tokóroni**, Δ **Tokórode**, characterizes the attributive proposition by which it is preceded, also as an adverbial definition of time, and is equivalent to: whilst, as. — *Mina mina yórókóbú tokóroni*, *sono yo nivaká ni oo-kaze fúkt-kiári-keri*, whilst everyone (on board) was full of gladness, in that night a storm suddenly arose, = every one was glad, as a storm arose etc. — *Sikáru tokóroni*, as it is so, it being such.

26. **Toki**, 時^{トキ}, time; **Tokivá**, **Tokini**, **Tokinivá** = **Tokinvá**, at the time of, when. — *Mono-kuu tokini monogatári sézu*, at the time of eating (when one is eating) one does not talk. — *Finó kasá árú tokivá, fidéri; tsúkino kasá árú tokivá, san nitsino útsi ame-furu to iéri*, people say that the weather becomes dry, when there is a sun-hood (a circle round the sun), and that it rains within three days, when there is a moon-hood. — *Sono tate-mono wo ... siyu-fo nado suru koto aran tokiniva, Nippon yaku-nin korewo ken-bun sáru koto tau-zen taru bési* ³⁾, when it shall happen that people repair buildings... etc., Japanese officers will have to look after them. — *Sorewo süruná; sayooni náru tokiva semerareruzo*, do not do that! if it happen so, then you will be blamed, = do not do it, otherwise you will be etc. — Δ *Yedo e yukimasita toki Rokú-go gawani midzúga masimasita* ⁴⁾, when I went to Yédo, the water in the river Rokugo was high.

27. **Sétsü**, 節^{セツ}, division of time. (See page 158). — *Tadási idzureno kaze nitemo kirávu nari; mottomo no-gaino sétsü va kurusikarazu* ⁵⁾, properly one must avoid every wind; at the time of the breeding (of wild silkworms) in the open fields however, it does not matter.

1) R. BROWN. *Coll. Jap.* LVII.2) *Yama-mayu fi-den.* III. 1.3) *Neth.-Jap. Treaty.* II. 7.

4) " " " LVI.

5) " " " I.

The rest of the words expressive of relation, which define time are used in the same way as *Toki*, i. e. they are preceded by the proposition governed by them in its attributive form. If they occur with a gerund preceding, they then belong, adverbially, to the subsequent principal proposition.

28. *Migiri*, 砌^ミ, = street-cutting¹⁾, paving with flag-stones, also the stones of a staircase; fig. step, space of time. Synonym of *Setsu* (nº. 27). — *Fünd no tsyákü-kanno migirini*, on the arrival of the ship.

29. *Utai*, 内^ウ, *Utaiwa*, *Utaini*, within; while. See page 188. — Δ *Yédóni ori-masita útsúni*, [*on-siro no*] *kwa-ziga ari-masita*¹⁾, there was a conflagration [in the palace], whilst I was at Yédo.

30. *Ma*, 間^マ, 1. space, interval; 2. opportunity. — *Ikariwo orósu mama naktú-site*, *kazeni makasete yuku*, not even having had time to drop the anchor, they drifted before the wind.

31. *Ma-ma*, 門^マ ∇ , *Ma-mani*, 1. at every place, wherever; 2. on every occasion, as often as, every time that. Repetition of *Ma* (see page 54), synonym of *Aida-aida*. — *Ko-tsi matawa siya-tsiwo forite (fotte)*, *ma-mani ki-sekiwo uru koto ari*, at the digging up of old soils, or ground on which temples have stood, rare stones are frequently discovered. — *Kanewo útsú ma-mani*, as often as the bell is struck. — *Monowo tórú ma-mani*, as often as any thing is taken.

<i>Tabi-tabini</i> , 度々 ^マ = ,	} as often as. —
<i>Tabi-gotoni</i> , 毎度 ^マ ,	
<i>Gotoni</i> , 毎 ^マ ,	

Yawo fandútsu tabi-gotoni (or *Ya no tobu gotoni*) *koyéwo tatsuru*, to call out at every shot of an arrow (or so often as an arrow flies).

32. *Aida*, 間^マ, while. See page 189.

33. *Uyé*, 上^マ, above, upon, on. See page 186.

34. *Mave*, *Maye*, 前^マ, vulgo *Mai*, before. See p. 187. — \triangleright *Watákusino kaeru maeni site simae*, get it done before I come back"²⁾. — Δ \triangleright *Watákúsiwa mairanu maini sigotowo site simai-maboo*, I shall finish my business before I return"⁴⁾, — properly: I don't come; I first shall have done my business.

1) *Mi-giri*, contracted from *Mitsino kiri*, way-cutting, or as some say, from *Mina-kiri*, = water-cutting, because the row of flag-stones laid at short distances from one another to step on in rainy weather is called *Migiri*. — *Wa-gum Siwori*, under *Migiri*.

2) R. BROWN, *Coll. Jap.* LVI.

3) Ibid. Nº. 161.

4) Ibid. LVI.

35. *Notai*, 後々, after. See page 187.

36. *Yori*, 自, since. — *Amē tsūtsi firākesi yori kono kata*, since heaven and earth have developed themselves. — Δ *Mairi-masita* (vulgo *masite*) *yori, ano tokōrowa firake-masita* ¹⁾, that place has been opened, since they came.

37. *Kara*, 自, after, see page 72. — *Watakūsi-niwa yomenu kara, tsuu-zika-tani tanonde, naosi-te morai-masē*, I cannot read it and thus I shall request the interpreter to translate it. — Δ *Ago-māsē kara uke-tori-gakiwo kudasāre*, after delivery by me, please give a receipt. Vulgo also with a gerund preceding. — Δ *Tabēte* (for *tabeta*) *kara yuki-masita* ²⁾, he went, after he had eaten.

38. *Made*, 迄, to, till. See page 192.

II. Conjunctions of quality and manner.

§ 128. a. Comparative conjunctions, equivalent to: like, just as, so as.

39. *Toōrini*, 通, 通り, = in the way, on the passage of... (see page 191), according to, in the way that, properly a word expressive of relation. — 例之通, *Reino toōrini*, according to the law. — *Anāta no otiyuru toōrini itāsi-māsita*, I have acted according to your direction (as you prescribed).

40. *Yguni*, Δ *Yooni*, 様, 様子, =, obsol. *Gani*, in the manner of, in the way that, so that, as if ³⁾. — *Omōvu ygu*, the meaning. — *Fitō no sūku yguni surū*, to do as others would gladly have it. — *Kaviko kūvā ni fanarentū yguni su-besi*, people must go to work so, that the silkworm be not removed from its food. — Δ *Fitō-bitōno osoreru yooni okonai-masita*, he behaved so, that people were afraid of him" ⁴⁾.

41. *Gotōsi*, *ki*, *ku*, 若, ごとし, ごとく, 如, to be like... (see page 109 n^o. 7), is equivalent to "to be as if," when it, used without a subject, has a proposition before it, as complement. — *Akūwō konōmū mono vā wazāvaiwo māngkū; tatoeba fibikino otōni oō-suru ga gōtōsi*, whoever loves evil, draws upon himself adversity; it is, to use a comparison, as if the echo answered the sound. — *Mosi sa-yguni yomu-beku naraba*, in case one must read so. — *Mosi sa-yguni yomubekiga gotōkū naraba*, if one ought to read so (which the speaker doubts).

¹⁾ R. BROWN, *Coll. Jap.* LVII.

²⁾ Ibid. LVI.

³⁾ Comp. page 85 *Dono yau* etc. and 131.

⁴⁾ R. BROWN, LVII.

b. Proportional conjunctions, which express a proportion as: in proportion to, how, — so much the.

42. *Fodo* (△ *Hodo*), *Fodoni*, 程_ニ, = in proportion to, for so far as, so much as, so much that. Comp. page 131. — *Tsikarano oyōbu fodoni*, for so far as my strength reaches. — △ *Watakusi wa kiu-sōkū-si-tai fodoni tsikarote oru*, I am so tired, that I long for rest. — ..*va* .. *to iyu fodono kotoba nari*, .. is a word that says so much, as .. — *Fisāsiki fodo ooi* (△ *Fisāsii hodo ooi*), = much in proportion to the long lasting, i. e. the longer, the better. — △ *Ooi hodo yoi*¹⁾, the more, the better. — *Fisāsi-kereba fisāsiki fodo ooi*, the longer, the more. — *Hayākerebā hayāki fodo yoi*, the sooner, the better. — *Areva nomeba, nomā fodo kavakiga tsūyōku nārū*, the more he drinks, the more thirsty he is. *Warera kono simani arisi fodo*, as long as we were on this island.

Saru fodoni, 爾_ニ程_ニ, arisen by syncope from *Sikārū fodoni*, = for so far as it is so, is placed at the beginning of a sentence. *Sari-fodoni* is also met with.

III. Conjunctions of causality.

§ 129. a. Conjunctions of propositions, which notice an actual, past or present cause.

43. *Yūe*, 故_ニ, now commonly written $\neg \wedge$, = cause; *Yūeni*, for reason of, because, as, whereas, while, with an attributive definition preceding, which is sometimes qualified as a genitive by *ga*. — *Sore Nippon-gōkuwa Tsiu-kwanō tsiyori figāsini atārū yūeni Nit-tōutō iŕū*, the country of Japan, as it from the middle kingdom (China) lies towards the east, it bears the name there of the (country) to the east of the sun. — *Ten-kani keda-mono oōku, den-fatawō sokonāvu yūeni fitōni kariwō osive-tamāviki*, as many animals were upon the earth and did damage to the lands, he (a certain prince) taught the people hunting. — *Ten-kani midzū oōsi yūeni*, as rivers are on the earth in great numbers. — *Mū-kāsiva kinuni monowo kakisi yūeni, kami to iyu zi ito-fenwo kakeru*²⁾, formerly people wrote on silk; thence the character indicating paper (紙) is combined with that indicating silk (糸). — *Yāma takakigā yūeni tāttokarāzu; ki arūwō mōtte tāttositō sū*, on account of its height, a mountain does not deserve honor; that it bears trees, that makes it deserving of honor. — *Fitō kovetāruga yūeni tātto-*

1) R. BROWN, LVII.

2) *Kasira-gaki*. VIII. 1 r.

tsi arüwó mótte táttosi tó sū, a person is not respectable on account of acquired bulk; having understanding, that makes him respectable.

Compounds with *Yüéni*, placed as illative conjunctions at the beginning of a proposition:

Kono yüéni, 是^レ故^ニ, = therefore. — *Kono yüéni kun-sivá mádzu tókūni tsütsüsimū* ¹⁾, therefore the philosopher applies himself particularly to virtue. — **△ Sore yüéni**, 夫^レ故^ニ, = for such reasons, therefore.

Kärügá yüéni, by apheresis for *Sikärügá yüéni*, = on account of its being so, since it is so, therefore, thence, Lat. *ergo*, is placed at the beginning of a proposition, which contains the consequence of a series of propositions preceding. — *Kärügá yüéni kuniwó osdmürü kotová ihéwo totonouruni ári* ²⁾, therefore the management of a country depends upon the management of his own house.

44. Kara, 由^リ自^ラ, = from, Lat. *ex* (see page 71), as an illative conjunction peculiar to the spoken language of Yédo, it characterizes the proposition it governs as the cause, from which the subsequent proposition flows. The verb dependent on *Kara* is used as a substantive. — *Te-hon-girega ári-másū kara, korewo Go-ran nasare* ³⁾, as patterns are at hand, please see them. — **△ Kon-nitsiwa yohodo ósói kara**, *mýgu-nitsi kaheri-masýoo* ⁴⁾, as it is late to day, I shall return to morrow. *Ósói* stands for *Osóki* of the written language. — *Fosiwa tai-soo tobi kara, tsisáku miye-másū* ⁵⁾, the stars seem small, because they are more or less distant. **Kara** is also used with the signification of after, especially when it is preceded by a gerund. — *Kan-ben-si masýoo kara, watákusiné sinamo O kai kudásire* ⁶⁾, = after you shall have thought of it, please buy my goods. — **△ Tabete kara yuki-masíta** ⁷⁾, after having eaten, he went. *Fünewa iwa ni atatte kara, sidzumi masíta*, the ship sunk after it struck on a rock.

Compounds with *Kara*, placed as illative conjunctions at the beginning of a proposition:

Sore kara, 自^ラ夫^レ, vulgo *Soreda kara*, thence.

△ Soosíte (properly *Soo-síta*) **kara**, thence, then.

△ Soosíte, So síte, 且, then.

1) *Dai Gaku*. X. 6.

3) *Shopping-Dialogues*, p. 23.

6) „ „ p. 39.

2) *Ibid.* IX. 5.

4) *Ibid.* p. 41.

7) *R. BROWN*, LVI.

5) *R. BROWN*, LVII.

45. ..niyórite, old-Jap. ..niyote, vulgo ..niyótte, 依¹.².³. 因. 由. 仍, gerund of *yori*, = proceeding from.., having its foundation on.., because of... It is preceded by the causal proposition, which it governs, in its substantive form with or without the suffix *ni*. — *Kami no kúdári no Avadzi no sima yóri Sado no sima made ya sima mádzu umi-maseru kuni náru ni yoríte Oo Ya-sima-kuni tó ívú*¹), the eight isles mentioned in the preceding lines — beginning with Avadzi and ending with Sado are called the »Great land of eight isles,» as they constitute the land first produced. — *Fiyákú-kokúwó uyuru kotowo yókú-su yotte mono wo tsukuru mono wo Nou-nin to ívú*²), with respect to his ability (*yókúsu*) in cultivating the hundred (= all) kinds of grain, the producer is called Nou-nin (husbandman).

Compounds with ..ni yótte, as illative conjunctions placed at the beginning of a proposition:

Kore ni yótte, Sore ni yótte, therefore, Lat. *igitur*.

Sikáru ni yótte, or *Sáru ni yótte*, as it is so, for such reasons, therefore, consequently.

Remark. ..ni yótte is, in the official style, superseded by the words expressive of relation *Aida*, = between, while (§ 62 no. 14), and *Tsuki, Tsukite, Tsuite*, = respecting (§ 63. B. 3). At least, places have come under our notice, in which both words must have causal force. Compare page 320, line 14.

b. Conjunctions of adverbial propositions, which indicate a future, possible cause (Conditional conjunctions).

We may not pass them over in silence, because they are suggested by others although they do not really exist. We have alone to do with a time-defining local, and thus if, with a view to the spoken language, we confine ourselves to *Nari*, to be, with the form *Naran-tokini*, = when it shall be, for which also simply *Naru-tokini*, = when it is, is used, or, instead of it, with the suppositive form explained in § 76, thus, to stick to *Nari*, with

46. *Naraba*, Δ *Nara*, = if it shall be; it is preceded by a substantive or by a verb in the substantive form. — Δ *Sa-yoo nárá*, or *Sore nara, kai-másoo*³), if it is so, then I shall buy it. If the speaker intends to say: as it is so, then he takes *Nara* for a contraction of *Nareba*. — *Firy mayeniwó mairi-ye-masénu*. —

1) *Ko-si kei-dsu*. I. p. 4 r.

2) *Kasira-gaki*. IV. 4 r.

3) *Shopping-Dialogues*, p. 4.

»*Sore nará, firugoni.*”¹⁾). I can't come before noon. — »In the afternoon then.” — Δ *Nokorázu O kai nasáru nará, onázi nedande age-másoo* ²⁾, if you will take all, I will sell them at (ヲ) the same price. — Δ *Nokorázu fei-kin nedañ de O kai nasare.* — »*Yasui nará, tori-másoo*” ³⁾, = Buy all the pieces at one and the same price. — »If it is cheap, I will take it.”.

If the mere possibility or probability of the statement is insisted on, then, in addition to *Naraba*, use is made of the adverb:

Mósikuvá, or simply *Mosiva*, *Mosi*, = in case of, if. 苟. 如. 若. = 万. 一. *Man-itsi*, one against a thousand. Its place is at the beginning, or even after the subject of a subordinate proposition, whereas the predicate verb of that statement, if it is not attributively connected with *toki* (as *Naru-toki*), is put in the suppositive form (*Naraba*) or occurs as the gerund. *Mosi síkárá toki va*, in case it is so; 若. 然. *Mosi síkárábá*, if it might be so; *Mosi síkáríte*, in case it is so.

As *Sikuvá* is evidently the adverbial form of *Sikí*, = ..ish, ..like, isolated by *va* (see page 109 n°. 71), only *mo* of *Mo-sikuvá*, remains as the nucleus of this compound. If this *mo* is a variation of the *ma* (直), = actually, explained at page 130, *Mó-sikuvá* is equivalent to the Latin *veri-similiter*; if it is an abbreviation of *ómói*, = thought, then *Mó-sikuvá* means probably, likely, *peut-être*. — *Inu ka neko ka?* dog? or cat? *Inu ka? mosikuva neko ka?* a dog? or perhaps a cat? — *Ni-nusi mosi kore wo inamu toki va* ⁴⁾, in case the owner of the goods refuses such. — *Mosi ta no kóku-zin so-seino takawo gen-suru toki va*, *Oranda-zin mo dou-ygu ni síyo-seraru bési* ⁵⁾, if the amount of the import duty be lowered for another nation, the Dutchmen shall be placed on a like footing. — *Mosi gi-deu-(deo)si gátaki tokivá, sono zi-genwo ... sei-funi mesíte síyo-tsi-sesímu bési* ⁶⁾, if such may be difficult to determine, this question shall be brought to the knowledge of the government and (by it) be settled. — *Nii-gata minato, mosi sono minato wo aki-gataki koto arava* (read *araba*), *Nippon nisino kata nite betsuni fítótsuno minato narabini mürawo ... aku-bési* ⁷⁾, the port of Nii-gata — in case a difficulty might arise about opening this port, a harbor and town shall be opened elsewhere on the West-side of Nippon. — *Mosi síygu-zen*

1) *Shopping-Dialogues*, p. 17.2) *Ibid.*, p. 36.3) *Ibid.* p. 37.4) *Neth.-Jap. Treaty. III. al. 3.*5) *Ibid.* III. al. 7.6) *Ibid.* II. al. 9.7) *French-Jap. Treaty. III. al. 5.*

*san kin i-siyguwo motsi-watarabá*¹⁾, in case a merchant vessel might import more than three pounds (of opium). — *Mosi yo-gi naki si-sai arite, kono ki-gen tsiu fon-siyo tori-kayesi sumasu domo, deu-yákuno omómäkiwa kono ki-gen yori tori-okondvu-bési*²⁾, if there might be some trifling matter, which cannot be avoided, the spirit of the Treaty shall be acted upon, even if the ratification of the document (containing the Treaty) within the fixed term shall not have taken place.

IV. Conjunctions of the purpose.

§ 130. 47. *Taméni*, 爲す, of *Tamé*, purpose, aim, end, for, on behalf of, is properly a word expressive of relation (see page 292 n^o. 24), and has, when it is used as a conjunction, the verb in its substantive form with or without *ga*, as suffix of the genitive, before it. — *Ki-sóké wo siyun-siu-sesimuruga taméni . . . siyo-riki-su besi*³⁾, in order to have the rules followed, aid will be given. — *Uru taméni*, for sale. — *Tutsi suna yeni fukaranu tamé, kazéwo kirévu bési*, take care to shelter the place from wind, to the end that earth and sand be not blown on the food (of the silkworms).

The verb dependent on *Taméni* is put in the future with or without the genitive termination *ga*, when the attainment of the object is considered as still belonging to the future. — *Kono okitewo katákusen taméni*, in order to carry out this clause, there shall etc. — *Kagamiva sugátano yosi-asiwo mirumo, kokórono kyoku-tsýókúwo tadási aratamenga tamé nari*, = with regard to the mirror, its object is not alone to see if the countenance is beautiful or ugly, but also to rectify and reform the wrong and the right (i. e. the moral nature) of the heart.

48. *Tote*, the syncopated *tó site*, of *to*, = *to*, and *sité*, the gerund of *s*i, *u*, *uru*, to do.

Preceded by a verb in the future, *..tó su* means to be active to carry out the object, which still belongs to the future. (Compare § 103, 6. 7. page 290). *Motomen to su* is thus = *acquisiturus est*, he is about to get; *Motomen to site* or *Motomen to te*, = being about to get, i. e. for the purpose of getting. — *Siu-fu to tsu mono fu-sino gäsüriwo motomentote Nipponve wadäriki*, a certain Siu-fu came to Japan to search for a remedy against death.

1) Neth.-Jap. Treaty. III. al. 5.

2) Ibid. XI. al. 2.

3) Ibid. VIII. al. 2.

The spoken language supersedes *Motomen* by *Motomeó* (see page 209), thence the expressions: *Motomeó to suru tokoroni*, on the point of acquiring; *Motomeó to suru mono*, some one who is on the point of acquiring; *Motomeó to te*, that he may acquire.

V. Concessive conjunctions.

§ 131. 49. **Mo**, 亦^モ, = also, properly an adverbial postposition (see § 122), when it is put after the predicate verb of a subordinate causal proposition, it characterizes it, as one granting that something is real or possible, whilst the statement thus conceded is limited or revoked by a proposition immediately following it (adversative proposition). The verb dependent on *mo*, as it has been already noticed in § 74, is put in the substantive form with the local termination *ni* or also in the gerund.

Akuruni mo, *Miruni mo*, *Yukuni mo*.

Aketemo, *Mitewo*, *Yukite* (△ *Yukite*) *mo*.

△ *Ika-yauni násitemó*, however it be made. — △ *O kai nasaretemo*, *O yame nasaretemo*, *kono úyéwa deki-masénu*¹⁾, you may buy it or not; I cannot go further. I don't care; take it or leave it.

50. ..*tomo*, 𐤀, also, with a verb preceding in its substantive form. *Akuru-tomo*, *Miru-tomo*, *Yuku-tomo*. — *Idzüréno kátayóri mairu-tomó*²⁾, it does not matter from which side he may come.

51. ..*domó*, ドモ, = *ndomó*, contr. from *ni*, Local, and *tomó*. Comp. page 207. Opposed to *Akeba* アケバ, the fusion of *Akeniva*, is *Akedomo* アケドモ, likewise a fusion of *Akenitomo*, and opposed to *Arebá* is *Aredomó*, = though there is. From *Aranedomo*, = though there is not, and *Saranedomo*, = though it is not so, come *Arademo* and *Sarademo*. Compare 258.

52. ..*édómó*, = though it is said, though it is called, though..., with a previous appositive definition characterized by *to*. See page 208.

忘 ^{ワスレ}	雖 ^{イヘモ}	忘 ^{ワスレ}	雖 ^{イヘモ}	<i>Tómütó édómó</i> , <i>mádzsikiwo wásürúru koto nakare!</i>
貧 ^{イヘ}	貴 ^{イヘ}	貧 ^{イヘ}	貴 ^{イヘ}	<i>Tátositó édómó</i> , <i>iyásikiwo wásürúru koto nakare.</i>
賤 ^{イヘ}	勿 ^{ナカレ}	貧 ^{イヘ}	勿 ^{ナカレ}	Though you are rich, do not forget the poor!
賤 ^{イヘ}	勿 ^{ナカレ}	貧 ^{イヘ}	勿 ^{ナカレ}	Though you are honorable, do not forget low people!

1) *Shopping-Dialogues*, p. 39.

2) *French-Jap. Treaty*. III. 13

日^{ニテ}學^ブ金^ヲ雖^モ積^ム不^レス^ニ如^ク千^ニ兩^ニ *Sen-ryūguno ko-ganewō tsumūto ūedomō, ūsi-nitsi no gāktūniva sūkazu, though gold is heaped up to the amount of a thousand ounces, it is not equal to one day's study. — .. kotowomō yurusu bēsi to ūedomō, ..kotova kessite nazārū bēsi¹⁾, though this also be granted, it may not certainly happen that..*

53. *Sikare domo*, 然, syncopated *Sare domo*, = though it is so, the concessive form of *Sikar*); *u*, = to be so, root *si* (see page 109 n^o. 71).

54. *Soredemo*, = also then, the modal of *Sore*, = such, followed by *mo*, antithesis of the conclusive *Soredewa* (see page 334 n^o. 17).

55. *Sikamō*, 而^レ, = but; abbreviation of *Sikaredomo*. — *Fūtō no gen-sēi naru, sikamō korēni taggute, tsuu-sezārasimū²⁾*, to oppose men, although they are accomplished and wise, and not allow their advancement.

56. *Somo-somo*, 抑^レ, 亦然, = or, explained by the Japanese themselves as concessive³⁾, concedes the antecedent statement, however introduces an adversative clause. It means properly >so as so as," is a fusion of *Sikāmo*, and this of *Sikākūmo* (just as *Sosite* of *Sikākū sitō*, see page 334 n^o. 18) and stands with the adversative force of *Tadāsi* (see page 335 n^o. 22) or of *Sikāsi* (see page 333 n^o. 13). Some Japanese etymologists think *Somo-somo* an abbreviation of *Soremo soremo*, others of *Satemo satemo*, which, so far as the meaning goes, approaches our derivation.

In the beginning of a speech it serves to announce that which is to be said, as an opposition of other opinions. In this quality it is stamped as an introductory word (發^ス語^ノ辭^ヲ, *Fat-gono kotoba*), and will approach most nearly to an expression like: >However it may be"⁴⁾.

與^カ 抑^レ 求^ム *Kore wo mōtomuruka? Somo-somo kore wo atavuru (atooru)*
與^カ 之^ヲ *ka⁵⁾*, does he strive for it? or does one give it to him?
之^ヲ 與^カ

1) Neth.-Jap. Treaty. II. al. 6.

2) *Des Gaku*. X. 14.

3) „*Yā*, a particle denoting or, either: also a commencing particle as moreover.” *MEDHURST, Chinese and English Dictionary*.

4) 反^シ語^ノ辭^ヲ.

5) The sense we assign to *Somo-somo* does not agree with that attributed to it in *GOESCHKEWITSON Yaponoko-Russkii Slovar*.

6) *Lan-ya*. I § 10.

抑^{ノモ}而^{ナシ}強^{キヤウ}與^カ 與^カ北^{ホク}方^{ホウ}之^ノ強^{キヤウ} 與^カ 日^{ノヒ}南^{ナン}方^{ホウ}之^ノ強^{キヤウ} 子^シ路^ロ問^{モン}強^{キヤウ}子^シ *Si-ro kiyoo wo tovv. Sino no-tamavakū, Nan-foonó kiyoo ka? foku-fauno kiyooka? sono sono nandziga kiyoo ka? 1), Tsze-lu asked about energy. The Master said, »Do you mean the energy of the South? the energy of the North? or your own energy?*

57. *Mamayo*, — in case it occurs with the meaning attributed to it of *»en-core que, quoique" 2)* — for in Japanese writings I have never yet met with this word, it must, to have a concessive force, be reduced to the form of *Ma-mamo* (see page 337 n^o. 31) modified for the sake of euphony, and thus mean *»however often,"* being equivalent to *Toki-tokimo* or *Tabi-tabimo*. The expression: *»How-ever often he tries it, he does not succeed in it,"* would thus be equivalent to *Kokoro-miru mamayo deki-masénti*.

Remark. The suffix *mo* gives to all the conjunctions definitive of place and time, or properly words expressive of relation, cited in § 127, a concessive force, i. e. it characterizes the antecedent proposition, which the word expressive of relation governs, as concessive, while the subsequent proposition comes out with an adversative force 3).

The relative comparative of propositions.

§ 132. 58. *Musiro*, ^{モシ}_ロ, = in preference, rather, Lat. *potius*, as an adverb, it is put at the beginning of a subsequent proposition, to the contents of which preference is given above that expressed in the antecedent proposition. As starting point of the comparison the antecedent statement is characterized by *yoriva*. Next to *»Yuku yoriva yukánüga másu,* = it is better not to go than to go," cited in *Remark.* p. 131, is *Yuku* (or *Yukan*, Future) *yoriva musiro yukunayō!* = rather do not go, than go! Whereas the state or action, to which the preference is given may be represented as one commanded or future, the state or action of the antecedent proposition may be a present, or likewise a future one, as appears from the following saying of *Kung-tsze* (*Lun-yu*, Cap. III, *Pā-yi*, § 4), of which we give three Japanese translations, which lie before us.

1) *Tschung-ynng*, X. 1, 2.

2) RODRIGUEZ § 88.

3) According to GOSCHKEWITSCH *Yap.-Russ.* *slowar*, *Mamayo* signifies *Wprotschem* (besides).

I. 1	2	3
禮、 レム	:	:
與、 ム	:	:
其、 ソ	:	:
奢、 オホシ	オホシ	オホシ
也、 ヤ	:	:
寧、 ニギ	:	:
儉、 ケン	ケン	ツヒマカシ

II. 1	2	3
喪、 ス	:	:
與、 ム	:	:
其、 ソ	:	:
易、 ヤス	ヤス	ヤス
也、 ヤ	:	:
寧、 ニギ	:	:
戚、 イキ	イキ	イキ

» As to festive ceremonies, be rather sparing than extravagant; as to mourning, be rather grieved than pay attention to observances."

In the translation 1 and 2 the subsequent proposition is taken as Imperative, in 3 as a wish, in the Future, whereas in 1 the antecedent proposition is conceived as Present, in 2 and 3 as Future.

In Mr. J. LEGGE's excellent version of the Chinese text this passage runs: »In festive ceremonies, it is better to be sparing than extravagant; in the ceremonies of mourning, it is

better that there be deep sorrow than a minute attention to observances."

Remark. 1. Japanese etymologists see in *Musiro* a variation of *Mosi* (若^レ, = in case of, see § 129 n^o. 46), and explain *ro* as an »auxiliary word" ¹⁾; an explanation that does not preposses us in its favor. Should not *Musiro* much rather be equivalent to the syncopated form of *Masu-siro* (益^マ代^シ), and thus mean »more price" or »higher value" ²⁾. Used as an adverb, a word with this signification, at least more than any other, would be equivalent to our »by preference." With regard to the so called auxiliary word *ro*, the *Wa-gun Siwori* teaches us, that in the eastern Japan it supersedes the termination *wo*. In Japanese Dictionaries the signification of Δ *Sou-si-tai* and *Kgu-si-tai*, i. e. to desire to do so or so (see § 105), is given to *Musiro* and 寧^{ニギ} (*ning*, willingly); it is plain that the writer aims at the optative proposition, which is introduced by *Musiro*.

Remark 2. The spoken language supersedes *Musiro* with *Naka-nakani*, = almost, rather, and *Nengoroni*, = willingly, rather; and makes use of other expedients too. — *Si-sen yoriwa naka-nakani nokōrazu sūte-oken*, I will rather give up all, than die. — *Watakusiwa yuku yori yuki-masēnu fooga yorosi to zon-zi-māsū* ³⁾, I think, that it is better not to go, than go. I would rather not go. — »*Fito wo gai-suru yoriwa fitōni gai-seraruruga māsī to omōi-nasare!* Suffer wrong rather than do it" ⁴⁾; literally: think, that it is better to be injured by others, than to injure others!

1) *Wa-gun Siwori*, under *Musiro*.

2) R. BROWN, *Coll. Jap.* N^o. 419.

3) Compare *Naiga siro*, worth nothing. § 109. I. 1.

4) Ibid. N^o. 873.

ALPHABETICAL SYNOPSIS OF THE CONJUNCTIONS TREATED. § 121—132.

<i>Aida</i> . . . No. 32.	<i>Mata</i> . . . No. 2.	<i>Sárūniyotte</i> No. 16.	<i>Tamēni</i> . . No. 47.
<i>Anzuruni</i> . . . 23.	<i>Matava</i> . . . 8.	<i>Sáte</i> 19.	<i>Toki</i> 26.
<i>Aruíva</i> 7.	<i>Mave, Maye</i> . 34.	<i>Sátevá</i> 19.	<i>Tokiní</i> 26.
<i>Bašo</i> 24.	<i>Mai</i> 34.	<i>Sazo</i> 44.	<i>Tokiníva</i> . . . 26.
<i>..domo</i> 51.	<i>Migiri</i> 28.	<i>Setsti</i> 27.	<i>Tokinva</i> 26.
<i>Fodo</i> 42.	<i>..mo</i> 1.	<i>Sikámó</i> 55.	<i>Tokóro</i> 24.
<i>Fodoni</i> 42.	<i>..mo, ..mo</i> . 1.	<i>Sikaredomo</i> . . 53.	<i>Tokórode</i> . . . 24.
<i>..ga</i> 12.	<i>..mo mata</i> . . 2.	<i>Sikáruniyotte</i> . 16.	<i>Tokóroni</i> . . . 24.
<i>..gatera</i> . . . 12.	<i>Mosi</i> 46.	<i>Sikási</i> 13.	<i>..to mo</i> 50.
<i>Gotóni</i> 21.	<i>Mosikūva</i> . . . 46.	<i>Sikási-nagára</i> . 13.	<i>Toórini</i> 39.
<i>Gotósi, ki, ku</i> . 41.	<i>Mottomo</i> . . . 11.	<i>Sikási-nagáramo</i> 14.	<i>..to te</i> 48.
<i>Hodoni</i> 42.	<i>Musiro</i> 58.	<i>Somo-somo</i> . . . 56.	<i>..tsušte</i> 44.
<i>..iédomó</i> . . . 52.	<i>Nagára</i> 12.	<i>Soo-šttákara</i> . 16.	<i>Utsí</i> 29.
<i>..ka, ..ka</i> . . . 9.	<i>..nara</i> 46.	<i>Soo-štekara</i> . . 16.	<i>Utsíni</i> 29.
<i>Kanete</i> 6.	<i>..narabá</i> . . . 46.	<i>Soowa</i> 17.	<i>Utsíwa</i> 29.
<i>Kara</i> . . 16, 37, 44.	<i>Narabini</i> . . . 5.	<i>Soredakara</i> . 16, 44.	<i>..üyé</i> 33.
<i>Káruga yūēni</i> . 43.	<i>..nga</i> 12.	<i>Sorede</i> 17.	<i>..ya, ..ya</i> . . . 10.
<i>Katsu</i> 3.	<i>..ni yórite</i> 16, 45.	<i>Soredemo</i> . . . 54.	<i>..yara</i> 10.
<i>Katsuva</i> 3.	<i>..ni yote</i> . 16, 45.	<i>Soredewa</i> . . . 17.	<i>..yaran</i> 10.
<i>Kedási</i> 21.	<i>..ni yotte</i> . 16, 45.	<i>Sore-kara</i> . 16, 44.	<i>Yguni</i> 40.
<i>Kono yuēni</i> . . 43.	<i>Notsí</i> 45.	<i>Soreni yotte</i> . . 16.	<i>Yavári</i> 15.
<i>Koreni yotte</i> . 16.	<i>Oyóbi</i> 4.	<i>Sosšte</i> 18.	<i>Yooni</i> 40.
<i>Ma</i> 3.	<i>Sán-nagára</i> . . 14.	<i>Sosšte kara</i> . 16, 44.	<i>Yori</i> 36.
<i>Made</i> 33.	<i>Saredomo</i> . . . 53.	<i>Sūnavatsi</i> . . . 20.	<i>Yotte</i> 16.
<i>Ma-ma</i> 31.	<i>Sári-nagára</i> . . 14.	<i>Tabi-gotoni</i> . . 31.	<i>Yūé</i> 43.
<i>Ma-mani</i> . . . 31.	<i>Sári-nagára mó</i> . 14.	<i>Tabi-tabini</i> . . 31.	<i>Yūēni</i> . . . 16, 43.
<i>Ma-mayo</i> . . . 57.	<i>Sárū-fodoni</i> . . 42.	<i>Tadási</i> 22.	

ADDENDA

I. [Page 11]. ON ARBITRARY GRAMMATICAL SIGNS IN JAPANESE BOOKS.

(After the Japanese Encyclopedia WA-KAN SAN-ZAI DEU-E, Vol. 15. 17 verso).





A single complete sentence, a period is called 句^ク, *Ku*, chin. *Kiú*; clauses and sentences, which we are used to separate with commas are called 讀^ト, *Tou*, chin. *Tai*.

The sign, which like our full-stop., indicates the close of a period is the . or . placed at the side, to the right of the last character. 也[・]

The same sign placed between two characters, but more or less to the right of the supposed diameter of the writing-column, supplies the place of our comma. 也[・]

其[・]
…

A point [・] to the right of a character (也[・]) is used to mark it, to fix the attention on it. This mark corresponds to our underlining of a word — the spacing in print.

In Japanese school-books a tube-shaped mark  and a pin-shaped  are used at the side of, or between the Chinese characters. The former, the *Kuda-siyu-biki* (碎多朱引^キ) or tube-shaped red stroke is placed on the left of Year-names (太, *Dai-hei*), on the right of the names of functionaries (大臣) and

as a coupling-sign between the characters of the names of books.

The latter, the *Hari-siyu-biki* or pin-shaped red stroke, appears on the left

of the names of things, on the right of those of places and as a coupling-sign between names of persons of antiquity.

To couple Chinese characters, the Chinese sign | (*Kuèn*) is inserted as a coupling-sign. If these characters are to be read according to the Chinese pronunciation (*Koyô*), the coupling-sign has its place on the right of the characters, or even between them, but somewhat to the right of the diameter of the writing-column. 川 川 川 (Sen-tsiumi). 漢 (Kan-won).

中 中 中 音

On the contrary, if the translation (*Yomi*) of these characters is required or given, the coupling-sign is then placed to the left of the characters, or if it is inserted between them, to the left of the diameter of the writing-column.

川 川 川 (Kava-nakani). 物 (Mono-gatari).
中 中 中 語

If, with such combinations transposition-signs (*Kayêri-ten*) are used besides, they unite with the coupling-stroke (一 二 三 see page 32, 33). The distinction whether the coupling-stroke is to the right or to the left of the supposed diameter of the writing-column is for the reader of a Chinese text that is to be translated into Japanese, of much importance, as it makes known to him, where he has to use the *Koyô*, and where the Japanese word (*Yomi*).

There are books for the use of schools, in which this difference is carefully attended to, whereas in other works not a single coupling-sign is to be found. The difference between the coupling-sign placed on the right, or on the left, of the supposed diameter has not been, to my knowledge, noticed by any student of the Japanese language, nor was it discovered by myself till late (1871). When, in 1864, I published the Chinese text of the "Grand Study" (大學, *Tá-hiô*) with an interlinear Japanese translation, I was unacquainted with it and the coupling-signs have not always been placed in accordance with the rule here treated. Whoever could suppose, that a mark, apparently so insignificant, should have an underpart to play of so much importance.

ON QUOTATION.

The quotation in Japanese writing is indicated by a rectangular hook placed above the words quoted. If the writer inserts the quotation in the midst

of what he is relating, he closes the quotation with *to* (See § 7, V) which is used instead of *..to ivu*, = says that. (Compare § 74 pag. 208.) If the sentence closes with a quotation, then *to* is omitted.

			○
			君 ^ま
レ	ト	サ	
ケ		ラ	
リ		シ	
	タ	ト	
	チ		
		モ	
	フ	メ	
	カ	ス	
			イ
			マ

Kimi waravi »Ima saran to hossu" to, tatsi-wakarekeri, the gentleman laughed:
 »I will now go away" (said he), arose and went away.

II. [Page 21 line 12.] ON ACCENT.

»The accent in Japanese words is made by a slight elevation of the tone upon the accented syllable; as a general rule, in words of two syllables it falls on the first; in words of three syllables on the penult; in words of four syllables on the anti-penult. But the accent always falls upon the syllable that has a double or prolonged vowel sound; as *Ikō* (*Ikoo*), *Yosasō*, *Ii-kakeru*, *Ii-tsukeru*, *Yū-mesi* (*Yuu-mesi*). In words of two and like syllables, the accent varies; thus *Hána*, a flower, has the accent on the first syllable; and in *Hand*, the nose, it falls upon the last. In *Hasi*, a bridge, the accent is on the final syllable, and in *Hási*, chop-sticks, it falls upon the first." J. C. HEPBURN, Japanese-English dictionary, 1872. p. XV.

Additional remark. In polysyllabic words the accent falls on the penult, *Ihetáka*; is it an *š*, then it falls on the anti-penult, *Masátsüne*. In words of three syllables the accent falls on the penult, if it belong, but being short on the first, f. i. *Kótabi*, *Tótsugū*, *Yásusi*, *Yábūri*. In words of two syllables the accent falls on the first, if the last syllable is not long. If both are long, it is not pointed out, but in this case the first and principal rule is admitted. In *doóri* the accent falls on the penult.

III. [Page 30, 31.] ON CHINESE DIALECTS.

The three dialects, those of *Hán*, *U* and *T'áng*, mentioned and elucidated at

pp. 30 and 31, are, according to a statement, since come to our knowledge, from a Japanese scholar ¹⁾, the dialect of *Hang-chow* (杭州), Capital of the province *Chě-keung*, that of *Fuh-chow* (福州), Capital of *Fuh-kēen*, and the Official language (官音, *Kwan-yin*), by others, also called *Kwan-hwa*, or the Mandarin. A correct instruction in the Official language is extremely rare, the more so, as both the other dialects are generally in use.

As this statement furnishes a satisfactory answer to the question concerning the presumed historical value of the Chinese dialects extant in Japan, we consider ourselves required to quote the original expressions of this statement also.

○本朝ノ傳レトコロ、
 杭州、福州、官音、
 三ツアリ、多クハ杭州
 福州ナリ、官音ハ至
 精密傳レモノマレナリ、

IV. [Page 107, 3 a.] REMARK ON -si.

The predicative -si of the adjectives in -ki, if their root is monosyllabic, is also attributive used in compounds, if the quality expressed by them is to be considered as from the beginning in the object existent.

Ne-naki-kusa, is a herb which the speaker finds, and declares to be rootless, whereas *Ne-nasi-kusa* is a herb which is generally stamped rootless. — The same distinction is to be observed in compounds, as:

Na-nasi-yubi, the nameless finger, the ring-finger. — *Me-nasi-tsigo*, the eyeless child, viz. the child who plays blindman's buff. *Ne-nasi-goto*, a rootless word, a false rumour. *Tosi-fito* (利仁), as a personal name.

1) 四聲解環, *Si-sei kai-kwan*, = a round to elucidate the four tones, by *Kau-mon Sen-sei*, 1804; reprinted in 1858. Preface, p. 1 verso.

V. [Page 250, § 92. 1 after line 10.] *Remark.* If *sar)i, u,* is preceded by a substantive in the Local, or by an adverb in *ku,* it stands as a substantive affirmative verb, and is a fusion of the emphatic particle *zo* and *ar)i, u.* Thus *Fánani zarikeri* stands for *Fánani zo arikeri,* = a flower has it been; *Sámuku zarikeri,* for *Sámukuzo arikeri,* = cold has it been.

VI. [Page 270.] REMARK ON *..to kaya.*

To the term *to nan,* (it may be that), approaches to *kaya,* an expression, by which no categorical certainty on the part of the speaker, but a mere private opinion of his own is introduced.

To *kaya* has a substantive, or a verb in its substantive form before it.

Aru-tokaya, Ari-si to kaya, Aran-to kaya, it may happen, it may have happened, it may be, that it will happen. Also here *to* is used elliptically for.... *to ivu* with which a quotation is designated, whereas the origin of *kaya,* the exponent of a facultative utterance, is to be traced in the interrogative particles *ka ya* (可否) may it (can it) or not, viz., it may be that....

Saka-dzukiwo toreba, sakewo omovuto kaya. In grasping a wine cup, one may as well think about wine. *Motsiwo torite kuvi-keru to kaya.* It may be, that he took this cakes and has eaten them. *Taka va Morokosi Go Teino tokiyori siyau-*(賞^{シヤウ}) *seri to kaya.* Hawks for hunting have been presented, as it seems, since the period of the Five Emperors of China.

Ogami-tamavite utsusi-tamavi-keru to kaya. Adoring, as it may be said, he copied (the godly being who made his appearance before him). — An other writer, who mentions the same fact, says categorically, *Utsusi-tamaveri,* he has copied.

VII. [Page 276, 315, 320.] REMARK ON *Masi.*

In the epistolary style *Mas)i, u,* is superseded by the old form *Maos)i, u,* *Maus)i, u,* マヲシ. マウシ. マフシ. pron. *Moosi,* which is wrongly expressed by 申. It has the complement of what a thing consists, and this being a verb, the verb in the root-form before it.

Bu-sa-ta (無^フ沙^サ汰^タ) *mausita,* = Silence has been, viz. I preserved silence, I have been slack (or negligent) in writing and visiting = *Bu-sa-ta itási*

múšíta. O tanomi mausi masu, there is a request to You, = *O tanomi masi-masu*.
Deki-masu (出來), = *Deki-mausi soro*, it shall happen, it goes, it is coming
 to an end (it will be finished, or be ready). *Masi-besi*, = *Mqosi-beku soro*, it
 may be. *O hanasi mqusi-masíta fíto wo mi-masít*, I see the man of whom you
 spoke, = *O hanasi mqusi soro fíto wo mi-masi soro*.

ERRATA.

— ✕ ✕ ✕ —

Page 157 line 8 fr. bottom. *For: | | 也 八 Read: | | 八年.*

Page 158 line 7 fr. bottom. *For: 1873 Read: 1875.*

ALPHABETICAL INDEX

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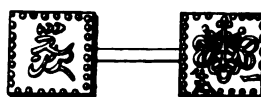
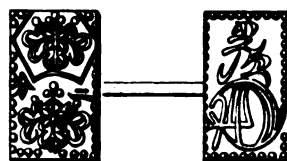
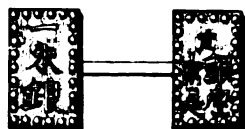
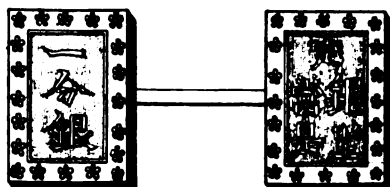
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The late Japanese gold and silver coinage. See page 172.

TRANSCRIPTION OF THE FACSIMILE ¹⁾).

Reading.

OBOYE.

Yokohama yori Yedo made yuki-kaheru. Kin ziyu-go riyoō, Nin-sokū ziyu-ni nin. Tadasī itsi-ninni tsuki itsi riyoō itsi pu dzutsu nari.

Simete.

Migino tovorī tasikani uke-tori mousi soro.

Tatsu, ziyu itsi gwats Hatsūka.

I-syoo,

Nin-soku kasira.

L. S.

Holanda Ministoru sama.

NOTE.

From Yokohama to Yedo to and fro. Fifteen riyoō gold, 12 coolies, for each 1 riyoō 1 bu. Counted and rightly received.

Year of the dragon, 11th month, 20th day.

So far.

The chief of the coolies.

L. S.

To his Exc. the Minister of Holland.

¹⁾ This quittance may prove what is said at page 2 of this Grammar.

一
人
長
各
五
面

L.S.

你
覓

人
長
各
五
面
橫
濱
江
戶
波

子
子

Resident H.

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